

**HEIGHTS
OF
KARNATIC MUSIC**
(Part - I)



By

Dr. KOVELA SANTA
M.A., M.A., Ph.D

Heights of Karnatic Music

By

Dr. Kovala Santa

M.A., M.A., Ph.D

First Edition - 2005

Copies - 1000

Price - Rs. 135/-

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8-2-269/19/S/C.S.F-1,

Lavakusha Residency,

Road No. 2, Banjara Hills,

Hyderabad - 500 034.

Printed at

Dynamic Offset Printers

8-2-161/4, Panjagutta Colony,

Hyderabad - 500 082, A.P.,

INDIA.

DEDICATION

This book is dedicated to the reverved memory of my Late Mother Smt. Kovala Alivelu Manga Tayar.

DECLARATION

This book is Printed and Published with financial assistance provided by Sri Tirumala Tirupati Devasthanam. I am grateful to the T.T.D. Devasthanam.

I am alone liable for any legal action at my own risk and responsibility in case of disputes or criticism, if any arises after the publication of this book.

Kovala Santa

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PRE FACE

I wrote this book with my 35 years of experience as a musician and a musicologist in Govt. College of Music & Dance, Hyderabad.

A Project of This dimension requires a lot of Assistance in many ways. At this point my heart is overwhelmed with deep gratitude to the Almighty.

I thank my student Sri Ramnath Chetty for correcting the proof and other facets of this book.

Extending able assistance by my children Smt. Vijayanti and Chekravarthy's valuable contribution in finalising the Glossary and to print this book.

I hope this book will be used more extensively by music community and students alike.

This book is printed with financial assistance by Potti Sreeramulu Telugu University. I am grateful to the Telugu University.

Thanks to Sri P. Gopal Reddy proprietor of Dynamic Offset Printers.

Kovela Santa

CHAPTER - I

A. TECHNICAL TERMINOLOGY

1. **Sangeetham (Music)** : According to the ancient adage "Ragasurascha talascha thribhih sangeetha muchyathe," i.e., Sangeetham is a symphony of raga, swara and thala. *

"Sangeetha Ratnakaram" states "Geetham, Vadyam thatha Nrityam thraya sangeetha muchyathe". It means *Sangeetham* is a combination of lyric, musical instruments and dance. Also, "*Sangeetha Ratnakaram*" reveals that '*Sangeetham*' has emanated from Sama Veda. "Sama Vedadidam geetham sanjagrahi pithamaha." "Samyak geetham Sangeetham"

2. **Sruthi (Pitch)** : Eminent musicologists of yore have defined "Sruthi" thus: "Sruyantha iti srutayah", thereby meaning that Sruthi is a special musical note of sound which attracts the attention of human ears (ie, hearing faculty). *Nada* (melody) is the basis for Sruthi. For practical purposes, 22 (twenty two) distinct 'Sruthis' have been indentified. These are called *Dwavimsathi* Sruthis, in Sanskrit.

3. **Swar (Note)** : Swar is a note of musical sound which spontaneously embellishes and gives delight to the listener's mind and heart. "*Sangeetha Ratnakaram*" defined 'Swar' as: "Swatho ranjayathi srothu chittam susvaree uchyathe". It must be emphasised that Swar is the basis for entire structure of Music. Where there is no swar, there is no melody.

4. **Seven Swaras, their names and abbreviations** : These are presented in the table below :

Sl.No.	Abbreviation	Name of the Swara
1.	Sa	Shadjam
2.	Ri	Rishabham
3.	Ga	Gaandharam

I prefer to use Sanskrit words as they are, because English words such as 'chord', 'tune', 'rhythm', etc. of Western classical music do not convey the Carnatic musical concepts in right perspective. English words are given in parenthesis wherever there is no scope for confusion.

4.	Ma	Madhyamam
5.	Pa	Panchamam
6.	Dha	Dhaivatam
7.	Ni	Nishaadham

The above **Seven Swaras** are known as 'Sapta Swaras'.

5. **Swarantargatha Sthanams** : Out of the seven swaras, shadjam (Sa) and Panchamam (Pa) are 'Prakrithi' or natural swaras and they do not undergo any change whatsoever. The other 5 swaras have variants (Vikruthis). Thus, there are 12 Swarasthanas called 'Dwadasa Swarasthanas' which include variants of 'Vikruthi Swaras'.

6. Table of 12 (Dwadasa) Swarasthanas :

1. Shadjam
2. Shudha Rishabham
3. Chatuhsruthi Rishabham
4. Sadharana Gandharam
5. Anthara Gandharam
6. Shudha Madhyamam
7. Prathi Madhyamam
8. Panchamam
9. Shudha Dhaivatham
10. Chatusruthi Dhaivatham
11. Kaishiki Nishaadham
12. Kaakali Nishaadham

It should be noted that Shadjam (Sa) is most fundamental of the seven swaras. The other 6 swaras depend on this first swara. Without Shadjam, *swarasthana* is not possible to be determined for the other swaras. There is no 'raga' without 'shadjam'.

As already noted, Sa and Pa are natural swaras and hence they are not subject to 'gamakam', i.e. quivering or gurgling variation. Since these two swaras do not undergo any change (modulation), they are known as 'achala' in Sanskrit.

7. **Sthaayi (Octave)** : The range of swaras from Shadjam to 'Nishaadham' is called 'Sthaayi'. There are 5 distinct levels of 'Sthaayi': (a) 'Anumandra', (b) 'Mandra', (c) 'Madhya', (d) 'Thaara' and (e) Athi

Thaara. Out of these five levels, only three, viz., Mandra, Madhya and Thaara are in vogue in Carnatic music. The notations for the five '*shtaayis*' are as follows:

(a) Anumandhra: $\text{Sa, Ri, Ga, Ma, Pa, Dha, Ni}$

(b) Mandra: $\text{Sa, Ri, Ga, Ma, Pa, Dha, Ni}$

(c) Madhya: $\text{Sa, Ri, Ga, Ma, Pa, Dha, Ni}$

(d) Thaara: $\text{Sa, Ri, Ga, Ma, Pa, Dha, Ni}$

(e) Athi Thaara: $\text{Sa, Ri, Ga, Ma, Pa, Dha, Ni}$

8. **Arohana and Avarohana:** Arohana denotes ascending stair of notes, eg. $\text{Sa, Ri, Ga, Ma, Pa, Dha, Ni, Sa}$. Opposite of this, is descending stair of notes is known as 'Avarohana' Eg. $\text{Sa, Ni, Dha, Pa, Ma, Ga, Ri, Sa}$.
9. **Aavaartham:** Completing *all* the *kriyas* in a *thala* once is called an *avartham*.
10. **Dhaathu:** In Raga any one particular Swara, such as Sa or Ri or Ga, is Known as '*Dhaathu*'.
11. **Maathu:** Literary counterpart of dhaathu in a composition is called '*maathu*'. eg: '*Vara veena*' geetham starts with 4 mathus, viz, Va, Ra, Vee, Na.
12. **Aksharakaalam:** This is the time taken to sing one short syllable (*hrasvaaksharam*).
13. **Thrikaalam:** There are tempo based '*Kaalams*', viz., *Prathama* (first), *Dwiteeya* (second) and *Thriteeya* (third) kaalams:
 - (a) **Prathama Kaalam:** This represents the slowest tempo of singing, having one short syllable per Kriya, (see item 15, ie *Thalangam*.) This Kaalam occurs only in one category of compositions called '*Geetham*'.
 - (b) **Dwitheeya Kaalam:** Here the tempo of singing is doubled as compared to '*Prathama kaalam*', ie, two short syllables per Kriya. This tempo also is limited to '*Geetham*' only.
 - (c) **Thritheeya Kalaam:** Here the tempo is four times faster than

prathama kaalam or twice compared to *dwiteeya kaalam*.
Each *Kriya* has four short syllables in this tempo.

14. **Thaalam**: This is the measuring unit of the time scale (tempo) in a musical composition. This Sanskrit word is derived by combining abbreviations of '*Thadavam*' and '*Laasyam*', the former represents Lord Shiva and the latter his Consort, Parvathi. Thus, the origin of *Thaalam* is traced to the First (primeval) Divine couple.

15. **Thaalangas**: There are three Thalaangas.

(a) **Anudhrutham**: This consists of one beat of the right palm over the left palm and is also known as '*Ghatha*'. Out of the seven (7) classical ('*Maarga*' or '*Sulaadi*') *Thaalams*, this occurs only in '*Jhampa*' *thaalam* (see item 17 below). Symbol for *Anudhrutham* is 'U'.

(b) **Dhrutham**: In this *anudhrutham* is followed by '*visarjana*', i.e., after the beat, the right palm is thrown into air upwards. Thus, there are two *kriyas* here. This is a part of all the *maarga thaalas*, except '*Eka thaalam*', The symbol is 'O'.

(c) **Laghu**: This action comprises one beat followed by finger counting. The number of short syllables in a *laghu* varies according to '*jaati*' of a *thalam* (see item no 16 below). *Laghu* occurs in all the seven *thaalas* and its symbol is 'I'.

16. **Jaati**: Depending on the number of *kriyas* per *laghu*, five (5) different *jaatis* have been identified :

(a) **Trisra jaati**: A beat followed by counting two fingers, i.e. 3 *kriyas* per *laghu* and represented by 'I₃'. Similarly,

(b) **Chaturasra jaati**: has 4 *kriyas* (I₄) ;

(c) **Khanda jaati**: has 5 *kriyas* (I₅) ;

(d) **Misrajaati**: has 7 *kriyas* (I₇) ;

(e) **Sankeerna jaati**: has 9 *kriyas* (I₉) ;

Thus, '*jaati*' is connected with '*laghu*' only.

17. **Saptha thaalas:** There are 7 basic *thaalas*, also known as '*Sulaadi thaalas*':

- (a) **Dhruva Thaalam:** This *thaalam* starts with one *laghu*, then one *dhrutham* and ends with two *laghus*. Therefore, the symbol is 1011. The number of short syllables in this *thaalam* depends on *jaati*. For example, in *thrisra jaati* there are 11 short syllables (3 per each *laghu* plus 2 per *dhrutham*).
- (b) **Matya Thaalam:** This has one *laghu*, one *dhrutham* and again one *laghu*, symbol is 101.
- (c) **Rupaka Thaalam:** One *dhrutham* followed by one *laghu*, symbol is 01.
- (d) **Jhampa Thaalam:** A *laghu*, an *anudhrutham* and a *dhrutham* i.e. IU0.
- (e) **Ata Thaalam:** This has 4 *angaas*, viz., two *laghus* followed by two *dhruthams* i.e. II00.
- (f) **Thripata Thaalam:** One *laghu*, followed by two *dhruthams*, i.e. I00. This same *thaalam* in *chaturasra jaati* came to be known as the famous *Aadi thalam* (most of the compositions by greaat *Vaggeyakaras* are set to *Aadi Thalam*).
- (g) **Eka Thaalam:** Only one *laghu* i.e. 1.

Now, it may be noted that the 7 *basic thaalas* multiplied by 5 *jaatis* gives rise to 35 *thaalas*. The table of 35 *thaalas*, their *angaas*, their names, symbols and *Akshara Sankhya*, is given in the table in the next page.

Sri Sarangadeva has mentioned 120 *thaalas* in his *magnum opus* '*Sangeetha Ratnakaram*'. Ancient musicologists have opined there are innumerable *thaalas*, but the above 35 *thaalas* only are of practical importance. In fact, most of the compositions are set to *Adi* and *Rupaka thaalas* only, if *sulaadi thaalas* are employed (as against '*Desi*' *thaalas*).

18. **Thouryathrikam:** The three leather-made percussion instruments, viz., *Mridangam*, *Kanjira* and *Dholu* are together known as *Thouryathrikam*.

19. **Naadam :** The sound generated by the combination of '*Praana*' and '*Agni*' is known as '*Naadam*'. There are two *nadaas*, viz., *Aahata* and *Anaahata nadaas*.

TABLE OF 35 THAALAS

Sl. No	Name of the Basic Thala and symbol in Brackets.	Name of the Thala and Akshara sankhya in brackets.				
		Jaathi				
		Thirishra	Chaturasra	Khanda	Misra	Sankeerna
1.	Dhruva (1011)	Mami (11)	Srikara (14)	Pramana (17)	Poorna (23)	Bhuvana (29)
2.	Matya (101)	Sura (8)	Sama (10)	Udhava (12)	Uddeema (16)	Rava (20)
3.	Rupaka (01)	Chakra (5)	Pathi (6)	Raja (7)	Kula (9)	Bindu (11)
4.	Jhampa (1100)	Kadamba (6)	Madhura (7)	Chayna (8)	Sura (10)	Kara (12)
5.	Thripita (100)	Sankha (7)	Adi (8)	Dushkura (9)	Leela (11)	Bhoga (13)
6.	Ata (1100)	Gupta (10)	Lekha (12)	Vidala (14)	Loya (18)	Dheera (22)
7.	Pa (1)	Sudha (3)	Mana (4)	Ratha (5)	Raga (7)	Vasu (9)

B. GEETHAM

In "*Chaturdandi Prakaasika*", written around 1635 A.D. by Venkatamakhi, a special chapter was devoted to *Geetham* and *Prabandham*. He explained that *Geetham* is a special kind of lyric in the category of *Suda* lyrics. *Suda* is a word used in folk-lore.

Lochana Kavi defined *Geetham* as :

"Dhaatu Maatu samayuktam Geeta mityuchyathe budhaih"

This means *Geetham* is a mixture of *Dhaatus* and *Maatus*, i.e. a combination of *swara* and *saahitya*. In common parlance, *Geetham* means song. But this is a special type of composition in music. In this type, there are no divisions like *Pallavi*, *Anupallavi* and *Charanam*. Music (*sruthi*) and rhythm (*laya*) are given equal importance. Difficult words and phrases as well as *sangatis* are avoided.

Beginners among music students learn *sarali swaras* in the *Maayamaalaavagoula raga* belonging to 15th '*Melakarta*' (see chapter III). However, various other ragas are introduced to the student in the form of *Geethams*. He is also acquainted with lyric (or literary) part of a composition. usually, in a *Geetham*, a *swara* corresponds to a short syllable (*hrasvaaksharam*) in a composition. The lyrics are composed in praise of a personal deity ('*ista-devatha*' of the composer). *Geethams* are seldom written to pay homage to one's guru or an individual, the only exception is a *geetham* written by Paidala Gurumurthy Sastry in praise of his Guru Sonti Venkata Subbaiah, in the raga '*Naata*'.

There are two kinds of *Geethams* :

- (a) '*Saadharana*' or '*Lakshya*' *Geethams*; and
- (b) '*Lakshana Geethams*'.

Again, '*Saadharana Geethams*' are of three types.

1. **Pillaari Geethams** : This type of *Geethams* are written in praise of important Godheads such as Maha Vishnu, Maheswara, Vinayaka, etc. Examples are '*Sri Gananatha*', '*Kamalajadala*', '*Padumanabha*', '*Vara Veena*', etc.

2. *Ghanaraga Geethams* : These geethams are composed in five ragas (known as '*Ghanaraga Panchakam*') viz., 'Naata', 'Goula', 'Aarabhi', 'Sri' and 'Varaali'. Examples are : 'Amarikabari' (Naata), 'Sakala surasura' (Gowla), 'Re re Sri Ramachandra' (Aarabhi), 'Meenakshi Jaya Kamakshi' (Sri) and 'Vande Madhava' (Varaali).

3. *Ragamalika Geethams* : These Geethams are composed in a garland of different ragas. Nowadays, 'Geethams' are not in vogue. Most of the 'Lakshya' geethams were composed by Sri Purandara Dasa, Sri Ramamatya, and Sri Pydala Gurumurthy Sastry while Venkatamakhi composed both 'Lakshya' and 'Lakshana' geethams.

'Lakshana Geethams' : In this type geethams are composed in such a way that a raga's total personality is described in a lyric. *Dhaatu*, *Maatu* and *Thaalam* are in the same manner as in 'Lakshya geethams'. Generally, these are also written in praise of a Deity, but Geetham's lakshanas are told in a particular order. The geetham 'Gana Vidya Dhurandhara' (in Naata raga, Dhruva thaala) is an excellent example for this type of geetham. In these 'Lakshana geethams', if the raga is a '*Janya raga*', its '*Janaka raga*'s qualities are mentioned. Similarly if it is in a '*Bhashanga raga*', its '*anya swaras*', '*vama*', '*vakra*', '*graha*', '*nyasa*', '*ansha*', '*swaras*', and the features of '*oudawa*', '*shadawa*', and '*sampoorna*' ragas are also explained. Govindacharya, the author of '*Sangraha Chudamani*' wrote 'Lakshana geethams' explaining the features of 72 'Melakartha' and 264 'Janya Ragas'. Subbarama Dikshita has mentioned in his '*Sangeetha Sampradaya Pradarshini*' that Venkatamakhi composed 'Lakshana Geethams' to explain the teachers the features of '*Raganga Ragas*'. Again these are of three parts (Khandams);

1. *Sutra Khandam* : Swaras of Raganga Ragas, 'Vikriti bhedas' (Variations), the name of the *chakra* to which they belong and its serial numbers are mentioned.

2. *Upanga Khandam* : Upanaga Ragas born out of a parent raganga raga are listed.

3. *Bhashanga Khandam* : Different Bhashanga ragas belonging to a particular prototype ('*Melakartha*') are detailed.

Lakshana geethams are scholarly compositions. Before the advent of printing press, these geethams were extremely useful to students to remember the features of various ragas. There was a time when composing and singing geethams was a test of one's command and scholarship in Carnatic music. Pydala Gurumurthy Sastry composed 1000 geethams and hence was conferred the title 'Veyi Geethala'.

Among the great *Vaggeyakaras* who composed 'Lakshana Geethams' we may mention the names of Govinda Dikshitha, Venkatamakhi, Govinda Charya, Ramamatya and Purandhara Dasa.

C. Swara pallavi (Jati swaram)

'Jati swaram' and 'Swara pallavi' mean one and the same thing. In order to display the order of *prastara* one sings several times the divisions of composition, viz., pallavi and charanam. Hence this type of composition came to be known as 'Swara pallavi'. Music in this type is full of life, vigour and attractive melody.

As this type of composition start with 'Jatis' such as '*thakatha*', '*thadhiginatha*' it is also known as Jatiswaram. Usually students learn them soon after Geethams. This is a compulsory item in a classical dance concert. Generally, there is no *sahithyam* in this type of songs. Pallavi and charanam consist only of *Jati* and *Swaras*. These are sung in Madhyamakalam. Different charanams consist of different *dhaatus*. His Highness Maharaja Swati Tirunal of Travancore composed several Jatiswarams. Other prominent composers are Ponnaiah Pillay, Vadivel Pillay and Sivananda Pillay. Dance students invariably learn these compositions.

D. BIOGRAPHIES OF VAGGERAKARAS

1. PYDALA GURUMURTHY SASTRY

Pydala Gurumurthy Sastry is said to belong to 18th century. Full details of his life are not available. It is believed that he is a senior contemporary of Ramaswamy Dikshitar. He was a great scholar belonging to Murikinati sect of Telugu Brahmins. He was born in a village by name Kayattar in Tirunelveli district. He lived in Madras since his childhood. He possessed extraordinary scholarship in both music and literature. He had command over four *shasthras* even in his youth. He was honoured several times with *sanmanams* by Manaly Chinnaya

Mudaliar at Madras. He was highly talented in musicology. He wrote several Prabhandha keertans. Since he wrote 1000 *Geethams* he got the title 'Veyigeethala'. His 'Mudra' is his own name 'Gurumurthy'.

Sanskrit keertanas such as 'Neerajanayana' in 'Dhanyasi' raga and 'Sadapatim' in 'Mohana' are famous. Similarly, Lakshana Geethams such as 'Kansasura' in raga Shahana have become famous. There is a need to do further research regarding his life and works.

2. SRI PURANDHARA DASA

Sri Purandhara Dasa was born in 1484 in a village 'Purandharagada' near Hampi in Bellary district. His father Varadappa Naik (Naik was perhaps his title) was a renowned diamond merchant. His mother was Kamalamba. He was a Madhwa Brahmin. In answer to his parents' fervent prayers to Lord Venkateswara of Tirumala. He was born as His boon and hence he was named Srinivasa. As he was the only child, he was brought up in a very fond way by his parents and his nicknames were 'Seenu', 'Seenappa' 'Thimmappa', 'Thirumalappa'. He was a precocious child prodigy. Even as a boy he got command over Kannada and Sanskrit literature as well as in music. He was married to Saraswathi Bai at the age of 16. He lost his father at 20 and took over his father's diamond business. He earned prodigiously and came to be called 'Nava Koti Narayana'. He became a strict disciplinarian in contrast to his meek and devoted wife who was also highly God fearing.

One fine morning, a poor Brahmin visited Srinivasa and beseeched him to give some money in charity to enable him to perform '*Upanayanam*' of his son. Srinivasa used to turn him away everyday by asking him to come 'tomorrow'. One day he approached Srinivasa's wife, instead and narrated his experience and requested for monetary help. Her heart melted at the piteous condition of the Brahmin and removed her diamond studded nosering and gave it to him and asked him to sell it to realise money required for his son's thread ceremony.

The Brahmin took that nosering to Srinivasa for sale but the latter recognized within no time that it belonged to his wife. He asked the Brahmin to be seated in the shop and went straight to his house and demanded from his wife to show her nose ring. As she knew the strict and fastidious nature of her husband, she immediately decided to commit

suicide by drinking poison. Before gulping poison, she prayed to Lord Venkateswara and lo! a nose ring exactly similar to her own was seen floating in the glass of hemlock! She was overwhelmed with joy at the Lord's mercy and took the nose ring to her husband. He was flabbergasted how the nose ring given by the Brahmin and safely kept in his locker has reappeared in the house. At once he realised that this must be a miracle of God to teach him Bhakti. Moreover, when he returned to his shop, the Brahmin had disappeared! That only confirmed his faith that the Brahmin was none other than the Lord. Wisdom dawned on him. He became mellowed and realised the futility of transient material wealth and totally turned towards devotion to the Lord. He gave away his enormous wealth to poor people in charity. He explained in his Keertan '*Mosahode nallo*' in the raga '*Athaana*' how he was in ignorance all these days and how God illumined knowledge in his heart. In this keertan he laments how he has wasted 30 years of precious life in pursuit of material wealth. (It is interesting to note here that Sri Thyagaraja also composed his keertan '*Ela Nee daya raadu*' in the same raga '*Athana*'. He spent rest of his life, after taking *sannyasa*, walking round the country and visiting hundreds of sacred pilgrim centres.

In 1525 Sri Vyasaraya Swami blessed him as '*Haridasa*' while Sri Satyadharma Thirtha gave him the title '*Purandara Dasa*'.

Thousands of commoners used to throng the Bhajan sankeertans and devotional talks by Sri Purandhara Dasa. He was a great devotee of Lord Krishna who was believed to have given several *darshans* to the Dasa. The Dasa had four male children and a female child. Their names were Varadappa, Gururaya, Abhinawa, Madhwapathi, and Rukmini Bai.

Sri Purandara Dasa was a prodigious composer and said to have composed as many as 4,75,000 keertans! People have a conviction that he was born with the *amsa* of Naradamuni. Sri Thyagaraja paid homage to Sri Dasa in his '*Prahlada Bhakthi Vijaya Prabhandam*'. Purandara Dasa's compositions are given the name '*Devara Namas*' or '*Dasara Padas*'. In his Kannada compositions, idioms and proverbs are used freely to make the style easy. He has composed in rare ragas such as '*Madhumadhavi*', '*Maravi*', '*Shyama Kalyani*', '*Vasantha Bhairavi*', etc. His mudra is '*Purandara Vithala*'.

Sri Purandara Dasa did a yeoman service to students of Carnatic music by systematising the learning through 'Swaravalis', 'Alankarams' and 'Pillari Geethams' in 'Maayamaalava Gowla' raga. In his compositions he has explained Upanishadic truths and mythology in an easy way to understand. His 'Suladis' and 'Upabhogas' are praise worthy. All his compositions are in *madhyama kalam*. He no doubt laid a firm foundation for Carnatic music and hence he was truly known as 'Carnataka Sangeetha Prithamah'.

He breathed his last under 'Purandara Mandapa' on the banks of river Thungabadra in Hampi on 22nd January 1564 corresponding to Newmoon day in the month of Paushya in the year Rakthakshi. Without the advent of Sri Purandhara Dasa, we would not have witnessed the giant strides Carnatic music has made so far. So, every lover of classical music in South India is greatly indebted to Sri Purandara Dasa.

CHAPTER II

A. TECHNICAL TERMINOLOGY

1. **GAANDHARVAM:** Bharata muni called music '*Gaandharvam*', because celestial musicians in the heaven are said to be '*Gandharvas*'. He further defined *Gaandharvam* as the confluence of three streams, viz., *swar, thal, and padam*: "*gandharva muthi vijneyam swara, thala padashrayam*".
2. **BHARATHAM:** BHA, RA and THA are abbreviations of Bhavam, Ragam and Thalam. Hence the acronym for music is *Bharatham*. Also, as the pioneer of musicology in India is *Bharatamuni*, it is only proper to call music as *Bharatham*.
3. **MOORCHANA:** The seven swaras ascend and descend in a particular proper (step by step) order is known as '*Moorchana*' "*Kramath swaranam saptanam arohanashchavarohanam moorchanetyuchyathe budhath* "
4. **VARJYA RAGAM:** 'Varjya' means missing or omitting. If in a raga a swara is missing either in arohana or avarohana or both, such a raga is called '*Varjya ragam*'.
5. **RAGAM:** A melody embellished by swaras and ornamented with varnas in order to attract the minds and hearts of listeners is known as ragam : "*Yosoudhwani visheshasthu swara varna vibhushitah ranjakojana chittanam saragah kathitho budhath*."
6. **VAAGGEYAKARA:** A composer who writes a Lyric and sets it to music is called. *Vaaggeyakara* (derived from *vak*, meaning song and *Geyam*, i.e., lyric). Hence a *Vaaggeyakara* must have command over music in addition to literary talent.
7. **MUDRA:** Mudra is the signature of a composer, for example, "*Thyagaraja*" is the mudra of Sri Thyagaraja, the greatest composer among the Trinity.
8. **MOORCHANA KARAKA RAGAMELA:** A new raga/mela can be created by '*Grahahedam*'. For instance, each swara can be taken as *shadjam* and arrive at the new moorchana which is known as '*grahahedam*'

B. SHODASHA SWARAS

There are 16 *Shudha* and *Vikrutha* swarantargatha sthanas. Their names and symbols are given below :

- | | | |
|----------------------------|---|-------------------------|
| 1. Shadjam | - | Sa |
| 2. Shudha Rishabham | - | Ri ₁ , or Ra |
| 3. Chatushruthi Rishabham | - | Ri ₂ or Ri |
| 4. Shatshruthi Rishabham | - | Ri ₃ or Ru |
| 5. Shudha Gaandharam | - | Ga ₁ or Ga |
| 6. Saadharana Gaandharam | - | Ga ₂ or Gi |
| 7. Anthara Gaandharam | - | Ga ₃ or Gu |
| 8. Shudha Madhyamam | - | Ma ₁ or Ma |
| 9. Prathi Madhyamam | - | Ma ₂ or Mi |
| 10. Panchamam | - | Pa |
| 11. Shudha Dhaivatham | - | Dha ₁ or Dha |
| 12. Chatushruthi Dhaivatam | - | Dha ₂ or Dhi |
| 13. Shatshruthi Dhaivatam | - | Dha ₃ or Dhu |
| 14. Shudha Nishaadham | - | Ni ₁ or Na |
| 15. Kaisiki Nishaadham | - | Ni ₂ or Ni |
| 16. Kaakali Nishaadham | - | Ni ₃ or Nu |

C. RAGA TRAYODHASHA LAKSHANAS

Every raga, according to our ancient musicologists must have 10 or 13 features or *lakshanas*, in order to elaborate a raga in a systematic way. While Bharata Muni has mentioned 10, Sarangadeva delineated 13 lakshanas.

(a) Bharata's 10 Raga Lakshanas:

(1) **Graham:** Graham means taking or starting. Thus a raga or a composition's first swara is known as *grahaswara*.

(2) **Amsa swaram:** The most prominent and the base swara on which the entire raga structure is erected to draw the attention of music lovers is called *amsaswaram*. *Amsaswaram* occurs repeatedly in a ragam and also called 'vadi' or 'jeeva' swaram.

(3) **Mandraswaram:** A swara in *mandra sthaayi* (see item no 7 in chapter I, section A).

(4) **Thaarām:** A swara in *thaara sthaayi* (see item no 7 in chapter I, section A).

(5) **Nyaasam:** The swara with which a raga/sangathi/swarakalpana ends.

(6) **Apanyaasam:** While singing a raga or *sangathis* you end with a swara called *apanyasam* in the middle of the aalapana or *sangathis*.

(7) **Alpathvam:** A swara which occurs very rarely (sparingly used) in ragalapana or swara kalpana. e.g. Dhaivatam in 'Sri' raga.

(8) **Bahutwam:** The swara most frequently used in a raga.

(9) **Shadavam:** A raga in which six (6) swaras occur in both *arohana* and *avarohana*. e.g. Raga 'Sriranjani' has Sa Ri Ga Ma Dha Ni Sa as *arohana* and Sa Ni Dha Ma Ga Ri Sa as *avarohana*.

(10) **Oudavam:** In this type of raga, five (5) swaras occur in both *arohana* and *avarohana*. Eg. Raga 'Mohana', in which *Arohanaa*: Sa, Ri, Ga, Pa, Dha, Sa, and *Avarohama*: Sa, Dha, Pa, Ga, Ri, Sa

(b) **The additional three features of a raga mentioned by Sarangadeva:**

(1) **Nanyasa:** While making raga *prastara*, dividing the raga into several parts and the swaras with which each part ends is known as *Nanyasa*.

(2) **Vinyasa:** In ragalapana, dividing the raga into different parts and each part is embellished in the repeating *Vinyasa swara* in order to enhance the aesthetic beauty of the raga.

(3) **Antaramarga:** The Swara which does not belong to the raga.

D. LAKSHANAS OF SOME RAGAS

1. MAYAMALAVA GOWLA

15th Melakarta* 3rd raga in 3rd (Agni) chakra "Go" Prastharam. Swaras occurring in this raga: Shadjam, Shudhā Rishabham, Antara Gaandhaaram, Shudha Madhyamam, Panchamam, Shudha Dhaivatam, Kakali Nishadham. This is a *Raganga Ragam*.

Arohana: Sa, Ri, Ga, Ma, Pa, Dha, Ni, Sa

Avarohana: Sa, Ni, Dha, Pa, Ma, Ga, Ri, Sa.

As the raga has all the 7 swaras in both *arohana* and *avarohana*, it is a *sampoorna* (i.e. complete) raga. This is an ancient raga. This prototype (*melakarta*) has given rise to several *janya ragas*. This can be sung at any hour of the day. This is a *rakti* raga in which *shanti*, *bhakti* and *karuna rasas* can be aptly expressed. As already noted, students of music learn 'sarali swaras', etc. in the very beginning set to this raga and hence *Maaya Maalava Gowla Ragam* has a pre-eminent place in Carnatic music. Sri Purandara Dasa composed several Geethams in the raga 'Malahari' which is a *janyaraga* of this *melakarta* raga.

If you resort to *grahabhedam* of Rishabham, you will end up in 72nd Melakarta, viz.. 'Rasika Priya' ragam. By doing *grahabhedam* of Madhyamam, one can produce 57th Melakarta raga, ie, 'Simhendra madhyamam'. Samvadi swaras: Sa-pa, Sa-Ma, Ri-Dha, Ga-Ni. Gaandharam and Nishaadham are 'jiva swaras'. The corresponding raga in Hindusthani classical music is 'Bhairsav'.

A few Raga Sancharas:

Maa Maa MaGa PaMa GaRiRee. RiGaRiSaSaa; Saa RiGaa; GaMa
PaDha PaaDha DhaPaaMa PaMa GaRiSaa SaRiGaMa PaDhaPaa;/
MaPaDhaPaaDha DhaPaaMa PaMa GaRiSaa DhaPaMaGaMaa Paa;
DhaNeeDhaPaMa PaDhaNi SaRi Saa Ri RiGaa RiSaNi Ri Sa Ni
DhaNeeSaa RiSaNiDhaNee, SaaRiGa RiSaSaa SaNi SaaRiGa ReeGa
RiSaNi DhaPaMa GaRiGaa PaMa GaRi RiSaa; SaRi SaaRi Nee
SaaRiGaRi SaSaa Nee Dhaa Nee Saa.

* See Chapter III for explanation of "Melakarta".

Some important compositions set to this raga are:

1. Lakshana geetham - 'Ravi koti theja' - Matya thalam by Venkata makhi.
2. Kriti - 'Meru samana' - Adi - Thyagaraja.
3. Kriti - 'Vidulaku mrokkeda' - Adi - Thyagaraja
4. Kriti - 'Thulasee Dalamulache' - Rupaka - Thyagaraja
5. Kriti - 'Sri Natha Guru Guho' - Adi - Dikshitar
6. Kriti - 'Sri Nathaadi' - Adi - Dikshitar.
7. Kriti - 'Devadhi Deva' - Adi - Mysore Sadhasiva Rao

2. MALAHARI

This is a *janya* raga belonging to the family of 15th Melakarta "Maayamaalava Gowla". Swaras : Shadjam, Sudha Rishabham, Antara Gandhasam, Shudha Madhyamam, Shudha Dhaivatam.

Moorchana: Sa, Ri, Ma, Pa, Dha, Sa
Sa, Dha, Pa, Ma, Ga, Ri, Sa

This is a *janya* raga, *upaanga* raga, *varjya* raga and this is an ancient raga in which Sri Purandhara Dasa composed 4 Pillari geethams. "Sri Gananatha", "Kundagouri", "Keraya neeranu", "Padumanabha". 'Saveri' is another janyaraga from Maayamaalava gowla and very similar to 'Malahari' in that 'Ni' occurs in *avarohana* in the former. 'Malahari' literally means a thing that removes dirt.

Vadi graha swaras: Sa, Ma, Dha.

Samvadis: Sa-Pa, Ri-Dha, Sa-Ma, Pa-Sa.

Important compositions: Pillari geethams by Sri Purandara Dasa and 'Pancha Matanga Ganapathim' by Diskhitar.

3. MOHANA

This is a *janya* raga belonging to 28th Melakarta, 'Hari khamboji'. However, some musicologists claim this raga belongs to 29th Melakarta,

1 e. 'Dheera Sankarabharanam'

Moorchana: Sa R1 Ga Pa Dha Sa

Sa Dha Pa Ga R1 Sa

Swaras that occur are Shadjam, Chatusruthi Rishabham, Antara Gaandharam, Panchamam, Chatusruthi Dhaivatham. This is an *upanga* raga, *oudava* raga also *varjya* ragam because 'ma' and 'ni' are omitted. This is one of a dozen rakti ragas. As the name indicates it is a very attractive raga. It permits a very elaborate alapana. R1, Ga, Dha are 'ragachaya' swaras. In olden days, this was known as 'Regupri' raga. This is a famous and auspicious raga and can be sung in three *sthayis*. It is also 'sarva swara moorchana karaka' raga. This raga is frequently sung in ballads, dance dramas and even used in folk songs. The corresponding raga in Hindusthani style is "Bhoop" or "Bhoopal". Samvadi swaras: Sa-Pa, R1-Dha, Ga-Dha, Pa-Sa. All the swaras in this raga are *Jeeva*, *Graha*, *Nyasa* swaras.

Some ragasancharas: GaDhaPaGaa R1 GaaR1SaSaa Saa, DhaSa R1GaaR1 GaReeGaPaa GaPaDhaSa DhaaPa PaDha Dhaa R1Sa DhaaPa PaDhaa DhaPaGaPaDhaa DhaSaR1 GaaR1SaSaSa, SaDha SaR1GaReeGa R1SaSa DhaSaR1Gaa SaR1GaRee GaPaGaPaReeSa SaDha R1SaGaR1R1Sa DhaaPa, GaPaDhaSa R1GaPaGaaR1 ReeGaPaGaReeSa GaR1GaDhaSaR1Gaa R1SaSaa DhaR1 SaDhaaPa GaPa DhaaPa PaDha SaaDha DhaaSaReeSa SaR1GaPa GaReeSa SaDhaR1 SaDhaaPaGaa, PaDha DhaR1Sa Dhaapa PaDhaSaDhaaSa DhaPaPaGa PaDhaaSa GaPaDha SaDhaPa GaDhaPa GaaR1 R1Gaa R1SaSaa SaReeGaaGaR1 R1Sa SaR1Gaa SaR1 GaReeGa R1SaSaa SaaR1GaPaGaaR1Sa Dhaa R1SaDhaaPaR1 DhaaSa.

Compositions:

Geethams 'Varaveena' - Rupaka Thalam,

Swarajati Swamudhaya - Adi.

Varnams : 'Ninnukoni' - Adi - Pallavi Dorai Swamy Iyengar.

'Sarasijaksha' - Ata - Veena Kuppayyar.

Tharangam : 'Kshemam Kuru' - Narayana Thirtha

Kritis : Evaru - Chapu - Thyagaraja

Mohana Rama - Adi - Thyagaraja

Nannupalimpa - Adi - Thyagaraja

Bhavanutha - Adi - Thyagaraja

Rama Ninne Nammina - Adi-Thyagaraja

Rara Rajeeva Lochana - Adi-Mysore Vasudevachar.

Naga Lingam - Adi - Muthuswami Dikshitar.

4. KALYANI

This raga is 65th Melakarta and to suit the formula of Katapayadhi.* it is called 'Mecha Kalyani'. This is an ancient raga.

Moorchana:

Arohana: Sa. Ri. Ga. Ma. Pa. Dha. Ni. \dot{S} a

Avarohana: \dot{S} a. Ni. Dha. Pa. Ma. Ga. Ri. Sa.

The swaras are Shadjam. Chatusruthi Rishabham. Antara Gandharam. Prathi Madhyamam, Chatusruthi Dhaivatam. Kaakali Nishaadham.

Venkata Makhi called this raga 'Shantha Kalyani'. It may be noted that in this raga, *all* the swaras are strong ('Thivra') whereas at the other extreme, raga 'Thodi' consists of all light ('Komala') swaras. Among the Prathi Madhyama ragas, this is the most famous and preeminent raga. This has given rise to several *janya ragas*. This is an auspicious raga. This is also 'Moorchana Karaka Mela' raga, as by resorting to 'grahabhedam' of Ri, Ga, Ma, Pa, Da, Ni (of this raga), we get respectively, Hari-khamboji, Nata Bhaivavi, Chyutha Panchama Thodi, Dhira Sankarabharanam,

* See chapter III for explanation of this rule.

Kharaharapriya and Hanumatthodi ragas This raga is eminently suited for 'Manodharma sangeetham'. i.e creative style of ragalapana. The predominant *rasa* is 'Dhira rasa'. All the swaras are 'ragachaya' swaras. This is also 'Sarva swara gamaka vareeka rakti' ragam. All types of compositions have been made in this raga. Every Vaggeyakara has composed in this raga. If one sings this raga by omitting (varjya) Sa and Pa, the result will be more attractive melody. This is one of the great ragas in Carnatic music. 'Dhatu' and 'Janta' swaras make this more pleasing to ears.

Samvadi swaras Sa-Pa. Ri-Ga. Ga-Ni. Ma-Ni

Jeeva (Amsa) swaras Sa. Ga. Ma. Pa. Ni

Grahanyasa swaras Sa. Ri. Ga. Ma. Pa. Dha. Ni

Brief Ragalapana: GaDhaPaDhaNiDhaPaMaGaaRi
 RiGaaRiSaSaa. NiSaRiGa SaRiGaaRi GaMaPaa. Ma GaMaMaRi
 GaMaPaaMa PaDhaaPa PaDhaNiSaNi DhaNee DhaPaPaa PaaDhaPa
 Paa. GaMaPaa NeeSaNiDha PaPaa NiSaNee DhaPaaMa PaaDhaNee
 PaDhaNiDhaaNi DhaPaPaa PaDhaNiRi DhaSaa Ni DhaPaMa.
 GaGaMaMa DhaDhaNiNiRiRi. GaRiNiDhaPaMaGaRi,
 GaMaDhaNiRiGa GaRiRee RiGaMaPaaMa GaRee PaMaGaRiSaa
 NiRiSaSaa DhaSaaNiSaa. SaaRiNiDhaPaa PaaDhaMaGaRee DhaPaMa
 GaReeSaNiSaRiGaaRi SaaRiGaReeGa RiSaNi DhaNeeSaa||

Some famous compositions

- 1 Geetham-Kamalajadhala-Thirupata
- 2 Varnam-Vanajakshiro-Adi
- 3 Varnam-Vanajaksha-Ata-Pallavi Gopala Iyer
- 4 Krti-Nidhichala-Chapu-Thyagaraja
- 5 Krti-Sive pahumam-Adi-Thyagaraja
- 6 Krti-Nammivachina-Rupakam-Thyagaraja
- 7 Krti-Sundari Nee divya-Adi-Thyagaraja

8. Kriti-Ammaravamma-Jhampa-Thyagaraja
9. Kriti-Kamalambam-Chapu-Dikshitar
10. Kriti-Himadrisuthe-Rupakam-Shyama Sastry
11. Kriti-Birana varalichi-Rupakam-Shyama Sastry
12. Javali-Enthati kuluke-Rupakam-Pattabhi Ramaiah

5. SHANKARABHARANAM

This ancient *raganga raga* is 29th Melakarta and as such a *sampoorna raga*. This is the 5th raga in the 5th Chakra (Bana chakra-see chapter III). In order to suit 'katapayadi' sutra, the word (adjective) "Dhira" has been prefixed to the name of this raga. Both Govindachari and Venkatamakhi called this raga in the same name. This is one of the *shadjagrama moorchanas*.

Arohana: Sa. Ri. Ga, Ma. Pa. Dha. Ni, $\overset{\circ}{\text{Sa}}$

Avarohana: $\overset{\circ}{\text{Sa}}$, Ni, Dha, Pa, Ma, Ga, Ri, Sa \parallel

Swarasthanas: Shadjam, Chatusruthi Rishabham, Antara Gandharam, Shudha Madhyamam, Panchamam, Chatusruthi Dhaivatam, Kaakali Nishaadham.

This is *sarvaswara gamaka vareeka rakti ragam*. Among the rakti ragas this is one of the most pleasing and attractive ragas. Shanti and Bhakti rasas are predominant in this raga. A traditional raga and has been mentioned by all the musicologists in their treatises. In Western classical music this is known as "Major Diatonic" and it is one of the most important scales in Western music. All the *swaras* are *ragachaya swaras* and this raga is widespread in South India. In Hindusthani music this is known as 'Bilawal'. This has several well known *janya ragas*.

Vadiswaras: Ri, Ga, Ma. Pa. Ni.

Samvadis: Sa-Pa, Sa-Ma, Ri-Pa, Ri-Dha, Ga-Dha, Ga-Ni, Ma-Sa

Graha swaras: Sa, Pa, Ga

Nyasa swaras: Sa, Pa, Ma, Ga, Ni

Jeeva swaras: Sa. Ga. Pa. Ni. Ma

This is a favoured raga for elaborate ragalapana. Can be sung in three 'sthayis' and different time scales. Scholars feel this is the greatest raga among all ragas. Highly suited for '*manodharma sangeetham*'. According to Narada's division, this raga belongs to '*Sooryansa*' division.

Brief Ragalapana:

MaGaRi SaRiGaMaGaa MaGaRiSaa RiGaMaGaaMa GaReeSa,
Ree, MaGaRi SaReeGaMaaPaa PaaMaDhaPaMaGa MaaPaa DhaPaMa
PaDhaaPa PaMa DhaPaMaGa MaPa DhaNiPaa PaaDhaPa
MaGaMaPaDhaNiSaReeSa NiRiSaSaa DhaNeePaa PaDhaNeeSaa
SaDhaNeeSaa SaNi SaariSaNi DhaPa PaDha NeeSaa SaariGaRee
SaSaNiSaReeSa SaRiGa MaGaa MaGaRi SaRiGaMaGaRi Ree
MaGaGaaRi SaaSaNiSaa.. NiSaRee SaRiGaMaDhaPaPaa ReeSaa
Saari SaSaSaaDha SaaPaa PaaMaDhaPaMaGa Ree GaMaPaDhaa Pa
RiSaNi Paa MaDhaPaMaGa Ree SaNi SaaRiGa Ree. GaRiSaNi
DhaNeePaa SaaDhaNee Saa NiRiSaSaaDha NeeSaa.

Some famous compositions:

1. Geetham - 'Sree Govinda' - Matva
2. Varnam - 'samininne' - Adi-Veena Kuppayyar

Kritis:

- | | | | | |
|----------------------|---|-------|---|----------------|
| 1. 'Chalamela' | - | Ata | - | Swati Thirunal |
| 2. 'Akshayalinga' | - | Chapu | - | Dikshitar |
| 3. 'Sarojadhanettri' | - | Adi | - | Syama Sastry |

Kritis by Sri Thyagaraja:

- | | | |
|-----------------------------|---|-------|
| 1. 'Eduta Nilichite' | - | Adi |
| 2. 'Swara raga sudha' | - | Adi |
| 3. 'Budhiradu' | - | Chapu |
| 4. 'Manasu svadheenamai' | - | Chapu |
| 5. 'Yee varaku chuchinadhi' | - | Adi |
| 6. 'Enduku peddavale' | - | Adi |

6. NAATAKURANJI

This is a *janya raga* derived from 28th Melakarta. Viz.. Hari Kambhoji.

Arohana: Sa, Ri, Ga, Ma, Ni, Dha, Ni, Pa, Dha, Ni, Śa

Avarohana: Śa, Ni, Dha, Ma, Ga, Saa. (or) Sa, Ni, Dha, Ma, Ga, Ma, Pa, Ga, Ri, Sa

Swaras: Shadjam, Chatusruthi Rishabham, Antara Gaandharam, Shudha Madhyamam, Chatusruthi Dhaivatham, Kaisiki Nishaadham.

This is an '*Upangaragam*', *Varjya ragam*' In avarohana Ri and Pa are omitted. However, in the *sancharas*: 'nidhanipadhanisa. 'sarigamapagarisa': are in vogue. Ga, Ma, Dha, Ni, are *ragachaya* swaras. This is a *gamakavareeka rakti ragam*. Suitable to exhibit *manodharma sangeetham*.

Samvadis: Sa-Pa, Ri-Pa, Ga-Dha, Ma-Ni, Ma-Sa, Ri-Dha.

Brief Ragalapana :

PaaMaGa: MaaGaaSaRiSaNi DhaNeeSaa: N̄iSaRiGaMaa
Maa NiDhaaNiPa: NeeDhaaNeeŚaa: GaMaNiDhaNiPaDhaNiŚaa:
DhaNiRiŚaŚaSaNiNiDhaDhaMaa GaMaNiDhaNi PaDhaNiŚa
RiGaMaSaa: ŚaaRiGaMaGaaSa ŚaNiDha DhaaNiŚaSaNiDha
PaaDhaPaDhaNeeDhaaMaa DhaNiŚaRiGaa MaPaMaGaSaa
ŚaaRiSaNiDhaNee DhaNiŚaRiGaMa Śaa DhaNiRi ŚaNiDhaMaa
GaMaPaGaRiSaaSaaRiSaNiDha DhaNiPaDha Nee Saa॥

Some compositions:

1. Varnam: 'Chalamela' - Adi - Thyagaraja
2. 'Budhamashrayami' - Jhampa - Dikshitar
3. 'Needu moorthini' - Adi - Patnam Subrahmanya Iyer
4. 'Parvati Kumaram' - Rupakam - Dikshitar
5. 'Parakela Sarasvathi' - Rupakam - Thirupati Narayanaswamy
6. 'Manasu Vishaya' - Adi - Thyagaraja.

7. DARBARU

'Darbaru' is a *janya* raga from 22nd Melakarta 'Kharaharapriya'. This is an *upangaraga*.

Arohana: Sa Ri Ma Pa Dha Ni Śāa

Avarohana: Śā Ni Sa Dha Pa Ma Ri Gaa Gaa Ri Sa (Śā Ni Dha Pa Ma Ri Gaa Ri Sa).

Swarasthanas: Shadjam, Chatusruthi Rishabham, Saadharana Gaandharam, Shudha Madhyamam, Chatusruti Dhaivatham, Kaisiki Nishaadham. This is a *shadava vakra sampoorana raga varjya raga* and *rakti raga*. The long (deergha) Gandhara enhances the beauty of the raga. Gandharam is omitted (varjya) in Arohana. Ga and Ni are *ragachaya* swaras. 'Nee Nee Dha Pa' and 'Gaa Gaa Ri Sa' are '*raga ranjaka*' prayogas. 'Nayaki' raga comes very close to this raga. Gandharam appearing in this raga is known as 'Darbaru Gandharam'.

Brief Ragalapana:

Ree PaMaReeGaaGaa RiSaRee RiSaNiPaaPa DhaNiSaRee
ReePaMaa DhaPaMaRee GaaGaaRiSa ReeSaaRee PaMaaPa
DhaNeePaa MaPaDhaPa PaMaRee MaPaDhaNiŚāaPaa MaaPaa
DhaaNiŚāa ŚāaReePaMaRee GaaGaaRiSa RiSaNiSaDhaPa
MaPaDhaNiŚāRi RiMaPaDhaNiŚāa ŚāRiMaPaDhaNeePa
PaaDhaPaPaMaMaa MaaPaMa MaRiRee ReeMa SaReeSa RiSaNi
Saa PaDhaNiPaPaaMa MaaPaMa MaRiRee ReeMa SaReeSa
RiSaNiSaa PaDhaNiSaRee RiSaNiSaa.

Some compositions :

Varnam - 'Chalamela - Adi - Tiruvothiur Thyagarayar

Kritis by Sri Thyagaraja :

1. 'Yochana Kamalalochana' - Adi
2. 'Mundu Venuka' - Adi

3. 'Narada Guru Swamy' - Adi
4. 'Ramabhi Rama' - Chapu

8. KAAMBHOJI

Kaambhoji is a *janyaraga* belonging to the family of 28th Melakarta, i.e. 'Harikaambhoji'. This is an ancient raga. The subtle difference between Kaambhoji and Harikaambhoji is explained below:

Arohana: Sa Ri Ga Ma Pa Dha Śa

Avarohana: Śa Ni Dha Pa Ma Ga Ri Sa||

Swarasthanas: Shadjam, Chatusruthi Rishabham, Antara Gaandharam, Shudha Madhyamam, Panchamam, Chatusruthi Dhaivatam, Kaisiki Nishaadham. As Nishaadham is omitted in Arohana, this is a *varjya raga*. Kaakali Nishaadham occurs as '*anyaswara*'. Hence this is called '*Eka Anyaswara Bhashanga raga*'. Shadawa samporna raga. Kaakali Nishaadham occurs in the prayogas: "saanipadhasaa", "sanipaa". This is one of the important ragas in Carnatic music. *Sarvaswara gamaka vareeka rakti raga*. Highly suited to show off one's talent in *manodharma sangeetham* and for detailed elaboration. *Bhakti and srungara rasas* are well expressed in this raga. This raga is mentioned in ancient books on music. Suitable for starting a concert. *Grahanyasa swaras:* Sa, Pa, Ma, Ga, Dha. All the swaras are *Jeeva (Amsa)* swaras. Samvadis

Sa-Pa; Sa-Ma; Ri-Pa; Ga-Dha; Ma-Ni.

Raga ranjaka prayogas: MaGa PaDha Śaa- Pa Dha Śaa Paa- Śa Dha Pa Ma Gari Sa Ma Ga Sa- Pa Dha Maa Ma Ga Ri Ga Saa - Pa Śa Dha Pa - Pa Dha Ri Śa Dha Paa - Pa Dha Śa Ri Ga Śaa.

Some writers have opined that this raga's name is derived from the country 'Khamboja' where it originated.

Brief Ragalapana:

NeeDhaaPaa; PaaDhaPaMaGa GaaMaGaRee MaGaReeSa;
SaNiPaaDhaa, Saa, PaDhaa, Saa, RiGaRiSaNeeDhaa, PaDhaa, Saa;

PaDhaSaRiGaMaa:: SaRi GaaMaa; PaaDha PaMaGaMaa RiGaMaa
 SaRiGaMaa DhaPaMaGa MaPaaPaa... MaPaDhaaPa PaDhaa;
 Saa..... Saa; Ni NiDhaPa Dhaa: Saa Saa, NiNiDhaPa DhaSaa
 PaDhaSaa MaPaDhaSaa SaaNi DhaPaMaGaRiSa SaRiGaMaPaDha
 MaGaPaDhaSaRiGaMa GaRiSaa DhaSaReeGaRi SaNiDhaPa
 DhaaSaa: DhaSaRiRee RiSaNiDhaPaa PaDhaSaRi GaMaGaRi
 MaGaReeSaa SaaNiNi DhaDhaPa PaaDhaMaGa PaDhaaSaa
 SaaRiNee DhaaPaa PaaDhaMaaGaa GaaMaGaRee MaGaReeSaa
 SaNiPaa: Dhaa: SaReeSaa||

Some famous compositions:

1. Geetham - 'Mandara dhare' - Adi
2. Thana varnam - 'Tharuni' - Adi -Ponnuswamy
3. Atathalavarnam - 'Sarasijanabha' - Vadivel and Swathi
Thirunal.

Thyagaraja Kritis:

1. 'Evarimata' - Adi
2. 'Maa Jaanaki' - Adi
3. 'Sree Raghu vara prameya' - Adi
4. 'Mari mari ninne' - Adi

Dikshitar krithis:

1. 'Sree Subrahmanyaya' - Rupakam
2. 'Marakathavalli' - Adi
3. 'Kailasanathena' - Chapu

Other Famous Compositions:

1. 'Koniyaadina' - Adi' - Veena Kuppaiyer
2. 'Neeve nannu' - Adi - Krishna Iyer.

3. 'Nee Bhajana' - Adi - Muthaiah Bhagavathar.
4. 'Yemayya Rama' - Jhampa - Ramadas

9. HAMSADHWANI

'Hamsadhwani' is *janya raga* from 29th Melakarta 'Dheera Shankarabharanam.

Arohana: Sa Ri Ga Pa Ni Sa.

Avarohana: Sa Ni Pa Ga Ri Sa.#

Swara Sthanams: Shadjam, Chatusruthi Rishabham. Antara Gandharam, Panchamam, Kaakali Nishaadham.

There are only 5 Swaras and hence "*oudava*" raga. As Madhyamam and Dhaivatham are missing it is a '*varjya*' raga. It is a *upanga raga*. Ga, Ni are *jeevaswaras*. This is a *rakti* raga. This raga is sung in Hindusthani music and bears the same name.

Samvadi Swaras: Sa-Sa, Ri-Pa, Ga-Ni, Pa-Sa. If Panchamam is Subjected to *Graham*, one derives the raga 'Nagaswaravali'.

Brief Ragalapana :

GaaPaaGaaReeSaa; SaNiPaa, NiSaRiSaRee; GaaPaa;
 GaPaNeePaa; GaaPaa NeePaa Saa SaaNiPaa GaPaNeeSaa SaaNiPaa
 GaPaNiSaReeGa SaaNi RiSaNiPaa PaaGaNiPaa; GaReeSaNiPaa.
 GaPaNiSaRiGa GaRiSaNiPaa GaaReeSaNiPaa; GaPaNiSaa; NiGaRi;
 NiRiNi; PaNiPa; GaPaNiSaReeSaa GaPaNiSaReeGaa;
 GaReePaGaRiSaa; SaaNiRiSaNiPaa; PaaGaNiPaa; PaGaRee
 PaGaRiSaa; SaaNi RiSaNiPa PaaGaNiPaa PaaGaReeSa.\\

Some compositions:

1. Varnam: 'Jalajaksha' - Adi - Manambuchavadi Venkata Subba Iyer

Kritis:

1. Vatapi Ganapatim - Adi - Dikshitar.

2. Sri Raghukula - Adi - Thyagaraja
3. Raghunayaka - Adi - Thyagaraja
4. Pagavaru - Adi - Patnam Subrahmanya Iyer
5. 'Manasukarugademo' - Rupakam - Patnam Subrahmanya Iyer
6. 'Vinayaka' - Adi - Veena Kuppaiyer
7. 'Gajavadana' - Adi - Veena Kuppaiyer

10. VASANTHA

Vasantha is a *janya raga* belonging to 17th Melakarta Suryakantha raga. This is a *upanga raga*.

Arohana: Sa Ga Ma Dha Ni Śa

Avarohana: Śa Ni Dha Ma Ga Ri Sa ḥ

Swarasthanas: Shadjam, Shudha Rishabham, Antara Gaandharam, Shudha Madhyamam, Chatusruti Dhaivatam, Kaakali Nishaadham.

This is a '*oudava - shadava*' ragam. Ri and Pa are omitted from *arohana* and Pa from *avarohana* and hence a *varjya* ragam. This is a *gamaka vareeka rakti raga*. Ga, Ma, Dha, Ni are *ragachaya swaras* (also *jeeva swaras*) while Sa, Ma, Dha are *Graha, Nyasa swaras*. Samvadis : Sa-Ma, Ga-Dha, Ga-Ni, Ma-Sa.

There are no *Sancharas* below *mandra* Dhaivatam. Suited to Srungara and Bhakti rasas. Ancient raga.

Important Sancharas: Maa;: Maa; MaGaMaDhaaMa GaMaDhaaMaa GaMa GaRiSaa;: SaNiRiSaNiDha DhaNiSaa SaaNi SaMaaGa MaDhaaMa DhaNeeDha DhaNiŚaa ŚaNiRiSaNiDha ŚaNiDhaMa GaMaDhaNiŚaRiSaa ŚaGaMaGa RiŚa GaRiSaNi RiŚaSaNiDha ŚaNiDhaMa GaMaDhaNiŚaa ŚaNiDhaMaGaa MaGaReeRiSa SaMaGaMa DhaNiSaNiDha DhaaMaaGaa MaGaMaDhaaMa GaMaa GaRiSa SaNi DhaNi SaaNi GaReeSaa||

Compositions:

Varnam - 'Ninnukori' - Adi

Kritis:

1. 'Seethamma Mayamma' - Rupakam - Thyagaraja
2. 'Ramachandram Bhavayami' - Rupakam - Dikshitar
3. 'Paramapurusha' - Adi - Swati Tirunal
4. 'Natanam' - Ata - Gopala Krishna Bharati.

Thillana: 'Dhee, Dheem' - Adi - Pallavi Shesha Iyer.

Ashtapadhi: 'Lalitha Lavanga' - Adi - Jayadeva

11. SRI RAGAM

This is an *upanga janya* raga belonging to the 22nd Melakarta Kharaharapriya' This is the only raga whose name is a single syllable in Telugu.

Arohana: Sa, Ri, Ma, Pa, Ni, Sa.

Avarohana: \dot{S} a, Ni, Pa, Ma, Ri, Ga, Ri, Sa (Sa, Ni, Pa, Dha, Ni, Pa, Ma, Ri, Ga, Ri, Sa)

Swarasthanas: Shadjam, Chatusruti Rishabham, Saadharana Gaandharam, Shudha Madhyamam, Panchamam, Chatusruthi Dhaivatam Kaisiki Nishaadham. This is an "*oudava vakra shadava*" raga. This is one of the 5 (Pancha Ratna) *Ghana* ragas. This is an auspicious raga ('Sri' means Lakshmi, Goddess of wealth). Dhaivatam occurs (seldom) only in the prayoga "Pa, Dha, Ni, Pa, Ma".

This raga is suitable for *shantha and karuna rasas*.

Vadiswaras: Sa, Pa, Ma.

Samvadis: Sa-Pa; Sa-Ma; Ri-Ma; Ma-Ni; Ma-Sa; Pa-Sa.

Jeevaswaras: Sa, Ma, Pa, Ni, Ga

Grahanyasa swaras: Sa, Ri, Ma, Pa, Ni.

Some famous compositions:

Varnam: 'Samininne' - Adi

Kritis:

1. 'Endaro Mahanubhavulu' - Thyagaraja's Pancha Ratna Keerthana.
2. 'Yuktamu Kadhu' - Adi - Thyagaraja
3. 'Namakusumamulache' - Adi - Thyagaraja
4. 'Sri Varalakshmi Namasthubhyam' - Rupakam - Dikshitar
5. 'Vande Vasudevam' - Adi - Sri Annamacharyulu

12. SAVERI

Saveri is an *upanga janya raga* belonging to the 15th Melakarta, 'Mayamalava Gowla' raga.

Arohana: Sa, Ri, Ma, Pa, Dha, Śa

Avarohana: Śa, Ni, Dha, Pa, Ma, Ga, Ri, Sa.

Swara sthanas: Shadjam, Shudha Rishabham, Antara Gandharam, Shudha Madhyamam, Panchamam, Shudha Dhaivatam, Kaakali Nishaadham.

This is an '*oudava sampoorna*' raga. Well suited for *karuna rasa*. Varjya raga because Gaandharm and Nishaadham are omitted in arohana. This is a famous *gamaka vareeka rakthi ragam*. This is very close to raga 'Malahari' as Nishadham is added to Malahari to derive Saveri. All are jeeva swaras.

Samvadis: Sa-Pa; Sa-Ma; Ri-Dha; Ma-Sa; Pa-Sa. Ga-Ni.

Brief Ragalapana: Ma; Ri GaRiSaa SaRiMaPaPaa
MaPaDhaPaPaMaGaa, RiSaRiRi SaNiDhaSaRiMaPa DhaNiDhaPaMa
Gaa: RiRiGaReeSa: SaaRiMa MaPaDhaPaPaMa GaaRiSaa
SaRiMaPa DhaaMaPaDhaNiNiPaDhaa PaDhaRiŚaNi
PaDhaaSaRiMaPaDhaRiŚaNi PaDhaaMaPaDhaSaaŚaa; NiDhaPaMa
GaRiSaRiMaPaDhaSaa MaPaDhaSaa RiGaReeSaaNiDhaa PaDhaaSaa
DhaGaRiŚaNi DhaReeRiŚaNi DhaPaMa PaDhaSaa
PaDhaSaRi MaRiSaRiPaMa GaReeSaaMaPaDhaRiSaNiDhaa

DhaPaMa GaaRi SaRiPaMaGaRi RiGaReeSaa SaaRiSa NiDhaDhaa
PaaDhaSaa(1)

Some compositions:

Varnam - 'Sarasuda - Adi

Padam - 'Bagaye nee vagalella' - Chapu - Kshetranya

Kritis:

1. 'Rama Bana Tharana' - Adi - Thyagaraja.
2. 'Sankari sankuru' - Thrisragathi Adi - Shyama Sastry.
3. 'Apadhbandhavudu' - Adi - Shyama Sastry.
4. 'Karikalabha Mukham' - Jhampa - Dikshitar.

13. SREERANJANI

This is a *janya upanga raga* from the 22nd Melakarta that is 'Kharaharapriya'

Arohana: Sa, Ri, Ga, Ma, Dha, Ni, Sa

Avarohana: Sa, Ni, Dha, Ma, Ga, Ri, Sa.

Swarasthanas: Shadjam, Chatusruthi Rishabham Saadharana Gaandharam, Sudha Madhymam, Chatusruti Dhaivatam, Kaisiki Nishaadham. *Varjya raga*, as Pa is omitted. There are six *swaras* and so 'shadawa' raga. This is predominomtly suited to *karuna* and *sringara* rasas. The corresponding raga in Hindustani style is "Bhageshri". Ri, Ga, Dha, Ni are *raga chaya swaras*. A *gamaka vareeka rakti raga*.

Samvadis: Sa-Ma, Ri-Dha, Ga-Ni, Ma-Sa. All are *grahanyasa swaras*. Can be sung from *mandra madhyama sthayi* upto *tharasthayi*. Suitable for *manodharma sangeetham*.

Brief ragalapana: MaMaaGa RiGaaRi ReeSa; RiGaGaMaa NiDhaMa
MaGaRee Gaa, RiRiSa NiSaRiGaaRi RiSa GaMaDhaMaMaGaaRi;
RiGaMaa: NiSaRiGaMaa ReeGaMa GaRiSa RiGaMaa GaMaDhaNi

NiDhaDhaaMaa MaGaMaa DhaaDhaa MaDhaNiDhaNee RiSaNiDha
DhaNiSaa; MaDhaNiSaa GaMaDhaNiSaa GaMaDhaNeeDha NeeSaa
NiSaReeGaRiSa SaaGaRi SaNiDha NiSaNiNee; DhaMaa;
DhaMaGaRiGaa, GaMaGaRiSaNiDhaNiSaa, NiSaRiGaa GaMaDhaNee,
SaRiGaMaa MaGaRiSa NiDhaMaa GaMaDhaMaGaRee SaNiGaaRiSa
SaReeSaNiDhaNeeSaa|)

Some important compositions :

Kritis:

1. Marubalka - Adi - Thyagaraja
2. Sogasuga - Rupakam - Thyagaraja
3. Bhuvini Dhasudane - Adi - Thyagaraja
4. Broche varevare - Adi - Thyagaraja
5. Sari yevvare - Adi - Thyagaraja
6. Sree Dhum Durge - Khanda Eka - Dikshitar.

14. HINDOLAM

This is janya raga from 8th Melakarta 'Hanumathodi'.

Arohana: Sa, Ga, Ma, Dha, Ni, Śa

Avarohana: Śa, Ni, Dha, Ma, Ga, Śa||

Swarasthanas: Shadjam, Saadharana Gaandharam, Shudha Madhyamam, Shudha Dhaivatham, Kaisiki Nishaadham. *Oudava* ragam (five swaras), *gamaka vareeka rakti ragam*. *Varjya* ragam, Ri and Pa are omitted. Among the *oudava* ragas, this is the most preeminent. Most appealing raga. As all the swaras are 'komal' (soft), this is a soft - sweet raga. Vadi swaras are Sa-Ma, all swaras are *jeeva* and *grahanyasa* swaras. very appropriate for Manodharma sangeetham. There has been also a tradition of using Chatusruthi Dhaivatam rather than Shudha

Dhaivatham. But that tradition is no longer alive. The Hindusthani counterpart is 'Malkauns'.

Some composition:

Kritis:

1. 'Samaja varagamana' - Adi - Thyagaraja
2. 'Manasuloni marmamu' - Adi - Thyagaraja
3. 'Neerajakshi Kamakshi' - Rupakam - Dikshitar
4. 'Bhajare Gopalam' - Adi - Sadasiva Brahmendra

E. VARNA LAKSHANAS

Students of Carnatic music learn '*varnams*' after completing *swaravali* and *geethams*. *Varnams* have an important place in music learning, for, one gets a grip on raga knowledge by mastering *varnams*. In fact, based on *varnams* one develops capacity for *swarakalpana*. They are not only for music practice but useful in concerts. A majority of musicians start their concerts with a melodious *varnam*. If a student masters singing *varnams*, he or she can easily learn any type of Kṛiti / Keerthana. In fact it requires greater scholarship to compose a *Varnam* than any other type of lyric. The composer lyricist must possess comprehensive knowledge about a raga ('raga swaroopa') in order to do justice in composing a *varnam*. This explains why there are so few composers of *varnams*. *Varnam* contains very little literary content but is full of beautiful swara combinations feasible in a given raga. Mainly they belong to '*sringara rasa*', though a few have '*bhakti rasa*'. Mostly they are romantic in nature - addressed by a hero to his beloved. A *Varnam* has two parts - '*Poorvanga*' and '*Uttaranga*'.

Poorvanga: The *Poorvanga* contains '*Pallavi*', '*Anupallavi*' and '*Mukthayi*'. Only *Pallavi* and *anupallavi* contain *sahitya* (literary content).

Uttaranga: That is, the latter part of a *Varnam*, contains '*Charanam*' and '*Charana swaras*' (popularly known as '*chittaswaras*'). *Charanam* alone contains *sahityam*. On rare occasions *Charana swaras* also

contain *sahityam*. Usually there will be four *Charana swaras*. *Charanam* is limited to one *avartam*. *Charana sahityam* is repeated after singing *Charana swaras*.

Types of Varnams :

There are two types of Varnams

I 'Thana Varnam'

II 'Pada Varnam'

Features of Varnams described above apply to both these types

I. Thana Varnams: Again, there are two types of Thana Varnams, viz , (a) 'Chinna Varnam' and (b) 'Pedda Varnam'. 'Chinna Varnams' are mostly composed in simple *Thalam*s. Such as *Adi* and *Rupaka*. *Pedda Varnams* are those which are composed in complicated *Khanda jaati*. *Ata thalam* containing greater '*akshara sankhya*'. Some well known *Pedda Varnams* are

'*Viriboni*' - *Bhairavi* ragam by *Adi Appayya*

'*Sarasijanabha*' - *Kambhoji* ragam by *Swathi Thirunal*

The following are the most famous composers of *Thana Varnams*

- 1 *Pachimiriam* *Adi Appayya*
- 2 *Sonti Venkatasubbayya*
- 3 *Shyama Sastry*
- 4 *Pallavi Gopala Aiyer*
- 5 *Ramaswamy Dikshitar*
- 6 *Veena Kuppayyer*
- 7 *Tiruvottiyur Thyagayer*
- 8 *Swathi Thirunal*
- 9 *Manambuchavadi Venkatasubbayya*.
- 10 *Maha Vaidyanatha Iyer*
- 11 *Patnam Subrahmanya Iyer*

12. Ramanathapuram Srinivasa Iyengar
13. Pallavi Shesha Iyer
14. Mysore Sadasive Rao.

II. Pada varnams : In Pada Varnam, Swaras and Sahityam have equal importance. Similar to Thana varnam, *poorvangam* contains Pallavi, Anu Pallavi and Mukthayi. Uttarangam consists of *charanam* and *charana swaras*.

Pada varnams are also called '*chouka*' varnams as they are sung in a slow tempo. Every part of a pada varnam contains sahitya and belong to *sringara rasa*. Prominent examples of Pada Varnams are : 'Emaguva' in Dhanyasi (Adi talam) composed by Mysore Sadasiva Rao and 'Enthanine' in Khamas (Rupakam) by Subbarama Dikshitar.

Pada Varnams are suited to dance and dance ballets and provide ample scope for *abhinayam* and are usually centred around the heroine. These were invariably composed in honour of the Patron Kings.

Some prominent composers of Pada Varnams:

1. Karvetinagara Govindasamayya.
2. Koovana Samayya
3. Ramaswamy Dikshitar
4. Subbarama Dikshitar
5. Muthuswamy Dikshitar
6. Vadivelu
7. Pallavi Sessa Iyer
8. Mysore Sadasiva Rao
9. Swathi Thirunal
10. Thanjavur Ponniah Brothers
11. Kunrakkudi Krishna Iyer.

Sri Subbarama Dikshitar has included some invaluable *chouka* varnam compositions in his *magnum opus* 'Sangeetha Sampradaya Pradarshini'.

There are yet another type of Varnams known as 'Ragamalika Varnams' in which different parts are composed in different ragas, for example, Navaragamalika, Dinaragamalika, etc. One Navaraga malika 'Valachi vachi' by Patnam Subrahmanya Iyer is famous.

F. BIOGRAPHIES OF VAGGEYAKARAS

1. VEENA KUPPAYYAR

Veena Kuppayyar belonged to 18th - 19th century, A.D. He was a prominent sishya of Sri Thyagaraja, who showered his affection on this student of his. He earned great name and fame. He was born in Tiruvotthiyur, on the outskirts of Chennai. His father, Sri Sambamurthy was a talented vocalist as well as Veena exponent. Music lovers used to sing paeans paying homage to him thus: "Samba alone should play veena and Samba (Lord Siva) alone should enjoy his music!"

Veena Kuppayyar was a Tamil Brahmin from Bharadwajasa Gothra. He mastered music at a tender age. A child prodigy, like father like son he was equally talented in vocal as well as in playing Veena. It is not surprising, therefore, that Sri Thyagaraja showered all his affection on Kuppayyar. As he had special talent in elaborating Narayana Gowla raga, he was known as "Narayana Gowla Kuppayyar".

He earned the title "Gana Chakravarthi". Narayana Gowla is a double 'Vakra' raga and hence a complex one. He composed an *Ata thala varnam* "Maguva" in this raga with attractive swara embellishments and hence he was rightly called 'Narayana Gowla Kuppayyar'.

Lord Venugopala was their family deity. The family used to perform 'Utsavams' on a grand scale to propitiate the Lord on Chitra Pournami day and again on Vinayaka Chavithi day. On these days the golden idol of the Lord along with His consorts Radha and Rukmini was decorated profusely with flowers, silk clothes and gold ornaments. On one such occasion Sri Thyagaraja happened to be present in their house at

Thiruvottiyur. When he saw the deity, he broke out in ecstasy and composed the beautiful kriti. "Venugana loluni gana veyikannulu kavalene" in raga Kedaragoula. In fact, Kuppayyar's signature (*Mudra*) in his compositions is 'Gopaladasa'.

Kuppayyar settled down in his later days in the then Madras city in Muthyalpet. He had two wives but the first wife had no issues but the second wife gave birth to a son whom he named after his Guru-Thiruvottiyur Thyagayyar.

Kuppayyar composed many Varnams, Kritis and Thillanas. He earned a great name as composer of Thana Varnams. He composed both in Telugu and Sanskrit. His Varnams in the ragas 'Ritigowla' and 'Narayana Gowla' were magnificent. He was naturally inspired by his Guru and adopted the latter's style in his compositions. He was fond of composing '*Chittaswaras*' in his kritis. His lyrics are suitable for singing in '*Madhyama Kalam*'.

Apart from his son Thyagayyar, there were three more prominent sishyas, viz., Pallavi Seetharamayya, Fidel Ponnuswamy and Kothavasal Venkataramayyar.

Similar to his Guru, he also composed 'Pancharatnakritis':

Venkateswara Pancharatna Kritis :

1. 'Mammu brochu' - Simhendramadhyamam - Adi
2. 'Nannubrova' - Mukhari - Adi.
3. 'Sarojaksha' - Saveri - Adi.
4. 'Neeve dikkani' - Darbar - Adi.
5. 'Bagumeeraganu' - Shankarabharanam - Rupakam

Sri Kalahasteswara Panchartna Kritis :

1. 'Koniyaadina' - Kambhoji - Adi.
2. 'Nannubrovarada' - Sama - Adi.
3. 'Birana nanubrova' - Hamsadhwani - Adi.
4. 'Samaganalola' - Salagabhairavi - Adi.
5. 'Sevinthamura' - Sahana - Adi.

The Eight kritis composed in homage to Sri Thiruvottiyur Tripurasundari Amman:

1. 'Thamasamela namma' - Surati - Rupaka.
2. 'Namoralakinchi' - Dhanyasi - Rupaka.
3. 'Ninne nera nammiti' - Bhairavi - Rupaka.
4. 'Paradevi nee padamule' - Surati - Rupaka.
5. 'Thalli naa meeda intha daya' - Surati - Rupaka.
6. 'Nee sahayamuleni' - Devagandhari - Rupakam.
7. 'Jo jo jo jo devi' - Kedaragoula - Rupakam.
8. 'Nee divya padamulaku' - Surati - Rupakam.

In addition, he composed a '*manasa keerthana*' in the raga Khamas, viz., '*Manasamugana*'. Some of his more famous kritis are: '*Kanikaramu lekapoye*' (Ananda Bhairavi), '*Manavyala kimpave Devi*' (Khamas), '*Namoralakinchi*' (Dhanyasi), '*Intha Parakelanamma*' (Begada), '*Jagadabhirama*' (Kaanada), '*Parakela jesevu*' (Gowrimanohari), etc. He was the Asthana Vidwan of Kovvur Samsthanam. He passed away in 1917

2. THIRUVOTTIYUR THYAGAYYAR

As we have already noted, Sri Thyagayyar was the son of Thiruvottiyur's Veena Kuppayyar. The musical talents of Thyagayyar were sculpted by his eminent father, Kuppayyar, who himself was the most prominent student of Sri Thyagaraja. As he was an adept in *swarakalpana*, he was known as "*Swara Simha*" Thyagayyar. In his compositions the signature was '*Venugopala*', his family Deity.

He started his music lessons from Fidel Ponnuswamy, a student of his father. He devoted his entire life in the pursuit of Carnatic music. Even great scholars in music were approaching Thyagayyar to get clarifications in musicology. His forte was *swarakalpana*. His residence was a meeting place for musicologists, musicians and connoisseurs of music. He has many prominent sisyas, including Ponnayya Pillai. He continued his ancestral practice of celebrating Gokulashtami, Chitra Pournami and

Vinayaka Chavithi on a grand scale and several eminent musicians of the day used to feel privileged to sing in his residence on such occasions. Like his father and grandfather, he was also an adept in Veena playing as well as vocal music. His Compositions in *Thana Varnams* were suitable for both vocal singing and Veena playing.

There was an incident in his life which underscores his special ability in composing varnams in the raga 'Darbar'. One day quite a few composers assembled in Singaracharya's residence and each started composing a varnam in the raga 'Darbar', one after the other. When his turn came, Sri Thyagayyar composed the now famous Varnam 'Chalamela' and after listening to it, the assembled composers felt ashamed at the quality of their own compositions and tore them away in disgust. What greater homage can be paid to any composer by his peers?

His speciality was in composing *ragamalikas*. He tuned Narayana Theertha's 'Tharangams' in ragas such as Bhairavi, Athana, Kambhoji, Kalyani and Surati. He wrote '*chittaswarams*' for these as well as '*mukuta swarams*' for Bhairavi Tharangam.

He added 'Dhatu' to the Kriti 'Sri Ramana Padmanayana'. The entire music world is indeed indebted to him for his two great works: "Pallavi Swarakalpavalli" and "Sangeetha Ratnavali". These were published in Telugu, respectively, in 1900 and 1917 A.D. After going out of print, Sri T.V. Ranganathan took pains to reprint "Pallavi Swarakalpavalli" with financial aid from the Central and Tamil Nadu Government. Unfortunately, his 'Sangeetha Ratnavali' has not been reprinted. In his 'Swarakalpavalli' he showed his extraordinary talent as musicologist by composing in 1/2, 1, 2, 4, 8 and 16 ayyittams in different thalams. He experimented in a variety of types of *Swara prastharas*. Those who master his compositions will undoubtedly be outstanding in delineating any raga and in any thala.

Although he is said to have composed 50 kritis, 9 Adi Thala varnams, 5 Ata Thala Varnams, Panchartna Kritis and *ragamalikas*, they are no longer available. Only 5 Adi Thala Varnams, 5 Ata Thala Varnams and 2 Ragamalikas are extant today.

His 'Sangeetha Ratnavali' contains 4 Varnams 108 'Astothara Kritis' in praise of his family Deity. Sri Venugopala. He was the first Vaggeyakara (Composer) to compose 'Ashtothara Kritis'. After him, Sri Harkesanallur Muthayya Bhagavathar alone composed 'Astothara Kritis'

Prefacing 'Ashtothara Kritis', he composed 3 prayer songs - 'Kapadu Gananatha' in Dhanyasi. 'Saraswathi nannepudu' in Kalyani. 'Thyagarajaswami guruni' in Kharaharapriya. Out of the 108 Astothara Kritis, 102 were in Adithalam. 5 in Rupakam and one in Triputa. He showed his speciality in composing the first five kritis in 5 'Ghana ragas' viz. Nata. Gowla. Arabhi. Varali and Sri. and the next 5 in 'Dwiteeya Ghana raga panchakam'. viz. Reetigowla. Narayanagowla. Kedaram. Natakuranji and Bhowli. He composed Kritis in all famous and rare ragas. Out of the 108, 19 are 'Sudha Madhyama ragas, 11 Prathi Madhyama ragas and 8 different ragas. Rest 70 were *janya ragas*

The rare ragas in which he composed Kritis were Ghoshini. Simhalam. Sharadabharanam. Hamsa Narayani. Loka Rakshaka. Mechakangi. Pusha Kalyani. Seshanadam. Simharavam. Desiya Gana Varadhi. Ganakusumavali. Ratnabhanu. Ratnaangi, Choomikavinodini. Hamsagiri. etc. Practically no one else composed in those ragas (barring 2 or 3 composers out of whom one was Muthaiah Bhagavathar who was inspired by Thyagayyar, although he was much senior to the latter)

In his compositions '*Chittaswaras*' are invariably seen. He composed as many as 50 Kritis in '*Madhyama Kala Chitta Swaras*'. Both *sahitya* and *Chittaswaras* are attractive in his compositions. His one more innovation is to introduce 'Prasa', 'Anuprasa' and 'Yati', of prosody, in his lyrics

Perhaps he is one of those rare composers who has introduced stories from Puranas in his compositions. e.g. Gajendra Moksham and Draupadi Vastrapaharanam are described in his Manirangu raga composition 'Sarasiruhanayana'. Similarly, Ajamilopakhyanam and Vamanavatharam. etc. were included. Sri Thyagayyar's name will last for ever in the world of Carnatic music, without doubt

3. PATNAM SUBRAHMANYA IYER

One of the greatest Vaggeyakaras after the Trinity, Sri Patnam Subrahmanya Iyer was born in Thanjavur in 1845. He belongs to the 'Sishyaparampara' of Sri Thyagaraja. His father was Bharatham Vaidyanatha Iyer and his grand father was Bharatham Panchanatha Sastry, who was 'Asthana Vidvan' in the palace of Maharaja Sarabhoji of Thanjavur.

He started his music lessons from his maternal uncle, Melattur Ganapathi Sastry. Thereafter, he took advanced training from Manambuchavadi Venkata Subbayyar, a direct disciple of Sri Thyagaraja.

Patnam Subrahmanya Iyer made tremendous amount of practice with such determination and discipline that his gurgling voice slowly but steadily became soft and melodious, over time. At the age of 30 he started his career as a concert musician, with the blessings of his Guru. At 32 he was married and settled down at Thiruvayyar, on the banks of the river Cauvery. His name and fame spread all over South India. Zamindars, rich patrons and princes started to invite him to their palaces to honour him. His greatest talent rested in bringing out the ideas, meaning and literary beauty of Kritis of Sri Thyagaraja. None could excel him in this. It is very interesting to note that Sri Iyer, a born Tamilian belonging to deep South became a master of Telugu in order to master the Kritis of Sri Thyagaraja, which shows his deep reverence to Sri Thyagaraja. It must be noted that his compositions in Telugu were almost of the standard of Sri Thyagaraja himself, a feat no one else has achieved until today.

He was very fond of singing the following Kritis of Sri Thyagaraja

"Darini thelusukonti" - Sudha Saveri

"Nadopasana" - Begada

"Vidamuseyave" - Kharahanapriya and "Bhavanutha" - Mohana.

He was an adept in performing elaborate alapana even in rare ragas, such as Narayani, Simhavahini, Kannada Mandari. He even composed Kritis in these rare ragas. His music was feast to the ears and provided great delight to scholars and connoisseurs alike. He had rare talent in singing Thanam and Pallavi. He used to compose Pallavies extempore, in complex *thalams*.

His special love for the raga 'Begada' deserves special mention. He had a special talent in elaborating this raga and no surprise that he was called 'Begada' Subrahmanya Iyer'. Here we should recall an incident at the palace of Maharaja of Mysore. He sang this raga for 3 consecutive days - elaborate alapana of the raga on the first day, thanam on the second day and the pallavi "Rama namame jeevanamu o manasa" along with *swarakalpana* on the last day. The royal audience was spell bound at this rare feat.

On another occasion, at the Mysore Palace he was asked to sing a pallavi in Kannada Gowla and in appreciation, the Maharaja spontaneously gifted two gold bracelets to him. He was similarly bestowed princely honours in the palaces of Vijayanagaram, Thiruvananthapuram, Ramanathapuram, Vrushachalam, etc..

His ultimate mastery over 'laya' was shown by composing a pallavi in 'Simhanandana' thalam which has as many as 32 matras (128 aksharas) per 'avritam'. perhaps there is no other musician who could perform such a grand feat.

He composed 100 Kritis in Sanskrit, and Telugu. His style was akin to that of Sri Thyagaraja. In addition, he composed many Varnams, Thillanas and Javalis. He used to first sing his compositions before his peers and only after getting applause from them, he was teaching them to his students. He composed the famous Kritis "Raghuvamsha sudhambudhi" in the rare raga "Kadana kutuhalam" and the *chitta sawaras* composed by him for this raga are an example of his unparalleled talent as a composer *par excellence*. He was called "Junior" Thyagaraja. His 'mudra' was Venkatesha". All his popular compositions are in Telugu - notable ones are: "Nee padamula" in Bhairavi, "Ninnu joochi" in Saurashtra, "Mari vere dikkevaru" in Shanmukhapriya, "Inthakante" in Kannada and "Paridanamichite" in Bilahari.

He was not only a great musician and composer but also a great teacher. He used to bestow lot of time and perseverance in training his students. His prominent sishyas were:

1. Ramanathapuram Srinivasa Iyengar ("Poochi Iyengar")
2. Kakinada C.S. Krishnaswamy Iyer

3. G. Narayanaswamy Iyer
4. Mysore Vasudevachar
5. Guruswamy Iyer
6. 'Tiger' Varadachariar
7. Muthyalapet Sesha Iyer
8. M.S. Ramaswamy Iyer
9. Enadi Lakshminarayana
10. Papa and Radha (Daughters of Salem Meenakshi)

Sri Iyer came to Madras city (also known as Chennapatnam) at the invitation of Salem Meenakshi for teaching to her daughters. As he stayed there for a long time, he came to be known as "Patnam" Subhramanyam Iyer and he came to be permanently known thus.

He was a great devotee of Vinayaka and he used to celebrate Vinayaka Chaturthi on a grand scale. He was issueless and adopted his grandnephew. He passed away on 31.7.1902 at the age of 58. But his name and his compositions will live for eternity in the hearts of music lovers.

G. NAADAM

Musicians of yore divided 'Naadam' into two kinds- Ahata and Anahata Naadam.

Ahata naadam is the basis for music and provides pleasure to the audience through Sruthi, Swara, Grama and Moorchana.

Anahatanaadam was worshipped by Rishis and Yogis and imparted by Gurus. Sri Thyagaraja has explained the greatness of Naadam in his Kritis: Naadaloludai, Naadathanumanisham, Naadasudharasa, Naadopasanache, etc.

CHAPTER III

This chapter is devoted to everything to be known about *raga* and hence this chapter is called 'Raga Prakaranam'. We will delineate the types of ragas, 72 'Melakarthas' including the Table of Melakarthas and 'vivadi' melas.

A. TWO MAIN DIVISIONS IN RAGAS

Ragas, theoretically numberless, can nevertheless be broadly divided into two main types. (1) 'Janaka' ragas and (2) 'Janya' ragas.

'Janaka' Ragas: These are parent ragas or 'source' ragas or 'root' ragas based on which hundreds of ragas, called 'Janya' ragas can be generated. 'Janaka ragas' always are 'poorna' or complete ragas, as they have all the seven swaras (Sa, Ri, Ga, Ma, Pa, Dha, Ni) both in ascension (*arohana*) and discention (*avarohana*) and these swaras are arranged in proper order. Moreover, the same swaras occur in *arohana* and *avarohana*. For example if there is 'Antara Gaandharam' in *arohana*, the same Gandharam will occur in *avarohana* also. 'Janaka' ragas are also known as 'Raganga' ragas or 'Melakartha ragas', Examples are Dheera Sankarabharanam, Mayamalava Goula.

'Janya' Ragas: These are generated from a particular 'Janaka raga' by omitting one or two swaras from the Melakartha raga in '*moorchana*' i.e. *arohana* and *avarohana*. These are also known as '*Upanga*' ragas.

Examples: Mohana, Sriranjani, Saveri, etc..

Subtypes of Janya ragas: 1) 'Oudava' ragas; (2) 'Shadava' ragas, (3) 'Sampoorna' ragas and (4) any combination of two of these three types.

In addition, there are 'Bhashanga' ragas. 'Vakra', 'Nishadantya'/'Dhaivatantya'/'Panchmantya' ragas, ie those which end with Ni, Dha, Pa, respectively.

OUDAVA RAGAS

'Oudava' ragas, in turn, are of three types:

1. Oudava-Sampoorna ragas: These are ragas which have 5 swaras in *arohana* and 7 swaras in *avarohana*

Ex. Bilahari Sa, Ri, Ga, Pa, Dha, Śa
 Śa, Ni, Dha, Pa, Ma, Ga, Ri, Sa||

2 Oudava-Shadava ragas Five swaras in *arohana* and six in *avarohana*

Ex. Malahari Sa, Ri, Ma, Pa, Dha, Śa
 Śa, Dha, Pa, Ma, Ga, Ri, Sa||

3 Oudava - oudava 5 Swaras each in *arohana* and *avarohana*

Ex Hamsadhvani Sa, Ri, Ga, Pa, Ni, Śa
 Śa, Ni, Pa, Ga, Ri, Sa ||
 Mohana Sa, Ri, Ga, Pa, Dha, Śa
 Śa Dha, Pa, Ga, Ri, Sa ||

SHADAVA RAGAS

Just as in Oudava. Shadava ragas are also of three types

(1) Shadava-sampoorna Six swaras in *arohana* and 7 in *avarohana*

Ex Kambhoji Sa, Ri, Ga, Ma, Pa, Dha, Śa,
 Śa, Ni, Dha, Pa, Ma, Ga, Ri, Sa||

(2) Shadava-Oudava Six swaras in *arohana* and 5 in *avarohana*

Ex Bahuchari Sa, Ga, Ma, Pa, Dha, Ni, Śa
 Śa, Ni, Pa, Ma, Ga, Sa ||

(3) Shadava-Shadava Six swaras in *arohana* as well as in *avarohana*

Ex Sranjani Sa, Ri, Ga, Ma, Dha, Ni, Śa
 Śa, Ni, Dha, Ma, Ga, Ri, Sa||

Also Malayamarutham Sa, Ri, Ga, Pa, Dha, Ni, Śa,
 Śa, Ni, Dha, Pa, Ga, Ri, Sa||

SAMPOORNA RAGAS:

Some among *janya* ragas could be 'Sampoorna' i.e 7 swaras occur in both *arohana* and *avarohana* However, the difference between these

and Melakartha ragas is that the 7 swaras in janya ragas are either 'vakra' or 'bhashanga' type (see below).

Ex: Begada: Sa, Ga, Ri, Ma, Dha, Nee, Dha, Pa, Śa,
 Śa, Nee, Pa, Maa, Ga, Ri, Sa.

BHASHANGA RAGAS

In a Bhashanga raga, one or two or three swaras from other than its 'janaka' raga (anya swaras) are adapted (borrowed) for heightening the sweetness of the melody. Ex: Bhairavi. Here Chatusruthi Dhavatham is an 'anya' swara.

B. TABLE OF 72 MELAKARTHAS

In Carnatic music the parent or 'Janaka' ragas (which are also *sampoorna* ragas) are 72 in number. These are known as 'Melakarta' ragas.

Before explaining the Table of 72 Melakarta ragas, readers should recall the 16 *sudha vikruti swaras* called *shodasha swara sthanas*, explained at the beginning of the II Chapter, section B. These were explained in detail firstly by Venkata Makhi, who was responsible for preparing the table of 72 Melakartha ragas, by following a rigorous method of arranging different combinations of the 16 swaras.

These Melakartha ragas are made up of two 'Melams'-the I and II each contains 36 ragas. The I Melam has *Sudha Madhyamam* while the II Melam has 'Prathi Madhyamam. I and II Melams are also called 'Poorva' and 'Uthara' Melams, respectively.

The 72 Melakarthas have been divided into 12 chakras, each chakra consisting of 6 Melakarthas ($12 \times 6 = 72$):

1. "Indu" chakra (Moon, only one of its kind)
2. "Netra" chakra (Eyes i.e. two in number)
3. "Agni" chakra (Fires of 3 types)
4. "Veda" chakra (Four vedas)
5. "Bana" chakra (Five arrows)
6. "Ritu" chakra (Six seasons)

The above six chakras contain Sudha Madhyamam while the next six contain Prathi Madhyamam.

7. "Rishi" chakra (Seven Rishies)
8. "Vasu" chakra (Eight 'Vasus')
9. "Brahma" chakra (Nine Brahmas)
10. "Disi" chakra (Ten directions)
11. "Rudra" chakra (Eleven Rudras)
12. "Aditya" chakra (Twelve Adityas)

Venkata Makhi established these chakras and gave appropriate names so that a student can easily keep them in his/her memory.

It is better to reiterate here that 'Sa' (Shadjam) and 'Pa' (Panchamam) are immutable and can never under go any distortions. Those are, therefore, known as natural ('Prakrithi') or immutable ('Achala') swaras. Out of the other five swaras, Madhyamam is of two types 'Shudha', 'Prathi', while the rest four, viz, Ri, Ga, Dha, and Ni have 3 types each. We will explain how Melakarthis are formed based on these four swaras of three types each:

(1) Ri (Rishabham)

There are three types of the swara, 'Rishabham':

1. Sudha Rishabham
2. Chatusruthi Rishabham
3. Shatsruthi Rishabham

In the first 3 chakras, i.e. from No.1 to No.18 Melakarthis, Sudha Rishabham occurs. In the 4th and 5th Chakras (No.19 to No.30) Chatusruthi Rishabham occurs, while in the sixth (6th) Chakra, Shatsruthi Rishabham occurs.

(ii) Ga (Gaandharam)

There are three Gaandhara swaras:

1. Sudha Gaandharam
2. Saadharana Gaandharam
3. Anthara Gaandharam

These swaras occur in different Melakarthis as follows:

First Chakra - Sudha Gaandharam - Melakarthis - 1-6

Second Chakra - Saadharana Gaandharam-Melakarthis - 7-12

Third Chakra - Antara Gaandharam - Melakarthis - 13-18

Fourth Chakra - Saadharana Gaandharam - Melakarthis - 19-24

Fifth Chakra - Antara Gaandharam - Melakarthis - 25-30

Sixth Chakra - Antara Gaandharam - Melakarthis - 31-36

The above six chakras have Sudha Madhyamam while the next six (i.e. 7th to 12th) Chakras will have the same arrangement of Gaandharams as above but in combination with Prathi Madhyamam.

(iii) Dhaivatam & Nishaadham

Regarding the presence of Dhaivatha & Nishadha swaras in 72 Melakarthis, if we understand any one Chakra, the same principle applies for the other 11 chakras :

Melakarta Number (1st Chakra)

	Dhaivatham	Nishaadham
1.	Sudha Dhaivatham	Sudha Nishaadham
2.	Sudha Dhaivatham	Kaisiki Nishaadham
3.	Sudha Dhaivatham	Kaakali Nishaadham
4.	Chatusruthi Dhaivatham	Sudha Nishaadham
5.	Chatusruthi Dhaivatham	Kaisiki Nishaadham
6.	Shatsruthi Dhaivatham	Kaakali Nishaadham

TABLE OF 72 MELAKARTHAS

A. Poorva Melakarthas

"Poorva" or "Sudha Madhyama"
Melakarthas (1-36)

Melakarta
Swaras

Sri Govindachari's Sri Venkata Makhi's

Nomenclature

Nomenclature

Sa-Ri-Ga-Ma-Pa-Dha-Ni

1. Indu Chakra (Ra - Ga)

1. Kanakangi	Kanakamban	Sa-Shu-Shu-Shu-Pa-Shu-Shu
2. Ratnangi	Phenadyuthi	Sa-Shu-Shu-Shu-Pa-Shu-Kai
3. Gaanamurti	Ganasaamavarali	Sa-Shu-Shu-Shu-Pa-Shu-Kak
4. Vanaspati	Bhanumati	Sa-Shu-Shu-Shu-Pa-Cha-Kai
5. Maanavati	Manoranjani	Sa-Shu-Shu-Shu-Pa-Cha-Kak
6. Taanarupi	Thanukeerti	Sa-Shu-Shu-Shu-Pa-Sha-Kak

2. Netrachakra (Ra-Gi)

7. Senaapati	Senaagrani	Sa-Shu-Sa-Shu-Pa-Shu-Shu
8. Hanumathodi	Janathodi	Sa-Shu-Sa-Shu-Pa-Shu-Kai
9. Dhenuka	Dhunibhunnashadjam	Sa-Shu-Sa-Shu-Pa-Shu-Kak
10. Natakapiya	Natabaaranam	Sa-Shu-Sa-Shu-Pa-Cha-Kai
11. Kokila Priya	Koklaravam	Sa-Shu-Sa-Shu-Pa-Cha-Kak
12. Rupavati	Rupavati	Sa-Shu-Sa-Shu-Pa-Sha-Kak

3. Agni Chakra (Ra-Gu)

13. Gayakapiya	Geyahejiji	Sa-Shu-Ant-Shu-Pa-Shu-Shu
14. Vakulaabharanam		Vaativasanthabhiravi
		Sa-Shu-Ant-Shu-Pa-Shu-Kai
15. Mayamalavagoula		Mayamalavagoula
		Sa-Shu-Ant-Shu-Pa-Shu-Kak
*16. Chakravakam		Thoyavegavahini
		Sa-Shu-Ant-Shu-Pa-Cha-Kai

- | | |
|---------------------------------|---------------------------|
| 17. Suryakantam Chayavathi | Sa-Shu-Ant-Shu-Pa-Cha-Kak |
| 18. Hatakambari Jayasudhamalavi | Sa-Shu-Ant-Shu-Pa-Sha-Kak |

4. Veda Chakra (Ri-Gi)

- | | |
|--------------------------------|---|
| 19. Jhankaradhwani | Jhankara Bhramari
Sa-Cha-Sa-Shu-Pa-Shu-Sha |
| 20. Natabhairavi Nariritigoula | Sa-Cha-Sa-Shu-Pa-Shu-Kai |
| 21. Kiravani Kiranavali | Sa-Cha-Sa-Shu-Pa-Shu-Kak |
| 22. Kharaharapriya | Sriragam
Sa-Cha-Sa-Shu-Pa-Cha-Kiki |
| 23. Gurimanohari | Gourivelavali
Sa-Cha-Sa-Shu-Pa-Cha-Kak |
| 24. Varunapriya Veeravasantham | Sa-Cha-Sa-Shu-Pa-Shu-Kak |

5. Baana Chakra (Ri-Gu)

- | | |
|------------------------------|--|
| 25. Mararanjani Sharavathi | Sa-Cha-Ant-Shu-Pa-Shu-Shu |
| 26. Charukesi Tharangini | Sa-Cha-Ant-Shu-Pa-Shu-Kai |
| 27. Sarasangi Sourasena | Sa-Cha-Ant-Shu-Pa-Shu-Kak |
| 28. Harikambhoji | Harikedara Goula
Sa-Cha-Ant-Shu-Pa-Shu-Kai |
| 29. Dhira Sankarabharanam | Dhira Sankarabharanam
Sa-Cha-Ant-Shu-Pa-Shu-Kak |
| 30. Naganandini Nagabharanam | Sa-Cha-Ant-Shu-Pa-Shu-Kak |

6. Rutu Chakra (Ru-Gu)

- | | |
|-------------------------|--|
| 31. Yagapriya Kalavathi | Sa-Sha-Ant-Shu-Pa-Shu-Shu |
| 32. Ragavardhani | Ragachudamani
Sa-Sha-Ant-Shu-Pa-Shu-Kai |
| 33. Gangeyabhushani | Gangatharangini
Sa-Sha-Ant-Shu-Pa-Shu-Kak |
| 34. Vagadheeswari | Bhogachayanata
Sa-Sha-Ant-Shu-Pa-Cha-Kai |

- | | | |
|---------------|----------------|---------------------------|
| 35. Shoolini | Shailadesakshi | Sa-Sha-Ant-Shu-Pa-Cha-Kak |
| 36. Chalanata | Chalanata | Sa-Sha-Ant-Shu-Pa-Sha-Kak |

"UTTARA" MELAKARTHAS

"Uttara" or "Pratimadhyama"
Melakarthis (37-72)

Melakarta
Swaras

Sri Govindachari's Nomenclature	Sri Venkata Makhi's Nomenclature	Sa-Ri-Ga-Ma-Pa-Dha-Ni
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7. Rishi Chakra (Ra-Ga)

- | | | |
|-----------------|--------------|---------------------------|
| 37. Salagam | Sougandhini | Sa-Shu-Shu-Pra-Pa-Shu-Shu |
| 38. Jalarnavam | Jaganmohanam | Sa-Shu-Shu-Pra-Pa-Shu-Kai |
| 39. Jhalavarali | Dhalivarali | Sa-Shu-Shu-Pra-Pa-Shu-Kak |
| 40. Navanitham | Nabhmani | Sa-Shu-Shu-Pra-Pa-Cha-Kai |
| 41. Pavani | Kumbhini | Sa-Shu-Shu-Pra-Pa-Cha-Kak |
| 42. Raghupriya | Ravi Kriya | Sa-Shu-Shu-Pra-Pa-Sha-Kak |

8. Vasu Chakra (Ra-Gi)

- | | | |
|-----------------------|-------------|--------------------------|
| 43. Gavambodhi | Geervani | Sa-Sha-Sa-Pra-Pa-Shu-Shu |
| 44. Bhavapriya | Bhavani | Sa-Sha-Sa-Pra-Pa-Shu-Kai |
| 45. Shubhapantuvarali | | Sivapanthuvarali |
| | | Sa-Sha-Sa-Pra-Pa-Shu-Kak |
| 46. Shadvidha | Margini | Stavarajam |
| | | Sa-Sha-Sa-Pra-Pa-Cha-Kai |
| 47. Suvarnangi | Souveeram | Sa-Sha-Sa-Pra-Pa-Cha-Kak |
| *48. Divyamani | Jeevanthini | Sa-Sha-Sa-Pra-Pa-Cha-Kak |

9. Brahma Chakra (Ra-Gu)

- | | |
|------------------|---------------------------|
| 49. Dhavalambari | Dhavalangam |
| | Sa-Sha-Ant-Pra-Pa-Shu-Shu |
| 50. Namanarayani | Namadesi |
| | Sa-Sha-Ant-Pra-Pa-Shu-Kai |

51. Kamavardhini	Kasiramakriya
	Sa-Sha-Ant-Pra-Pa-Shu-Kak
52. Ramapriya Ramamanohari	Sa-Sha-Ant-Pra-Pa-Cha-Kai
53. Gamanasrama	Gamanakriya
	Sa-Shu-Ant-Au-Pa-Cha-Kak
*54. Viswambhari	Vamsavathi
	Sa-Shu-Ant-Pra-Pa-Sha-Kak

10. Disichakra (Ri-Gi)

55. Shyamalangi Shyamala	Sa-Cha-Sa-Pra-Pa-Shu-Shu
56. Shanmukhapriya	Chamaram
	Sa-Cha-Sa-Pra-Pa-Shu-Kai
57. Simhendra Sumadythi	Sa-Cha-Sa-Pra-Pa-Shu-Kak
58. Hemavathi Desisimharavam	Sa-Cha-Sa-Pra-Pa-Cha-Kak
59. Dhaamavathi Dhaamavathi	Sa-Cha-Sa-Pra-Pa-Cha-Kak
60. Nitimati Nishaadham	Sa-Cha-Sa-Pra-Pa-Sha-Kak

11. Rudra Chakra (Ri-Gu)

61. Kantamani Kuntalam	Sa-Cha-Ant-Pra-Pa-Shu-Shu
*62. Rishabhapriya	Ratipriya
	Sa-Cha-Ant-Pra-Pa-Shu-Kai
63. Latangi Gitapriya	Sa-Cha-Ant-Pra-Pa-Shu-kai
64. Vaachaspathi	Bhushavali
	Sa-cha-Ant-Pra-Pa-Cha-Kai
65. Mechakalyani	Shanthakalyani
	Sa-Cha-Ant-Pra-Pa-Cha-Kak
*66. Chitrambari Chaturangini	Sa-Cha-Ant-Pra-Pa-Sha-Kak

12. Aditya Chakra (Ra-Gu)

67. Sucharitra Santanamanjari	Sa-Sha-Ant-Pra-Pa-Shu-Shu
68. Jyothisvarupini Jyothiragam	Sa-Sha-Ant-Pra-Pa-Shu-Kai
69. Dhatuvardhini Dhoutapanchamam	
	Sa-Sha-Ant-Pra-Pa-Shu-Kai

70. Nasikabhushini Nasamani	Sa-Sha-Ant-Pra-Pa-Cha-Kak
71 Kosalam Kusumakaram	Sa-Sha-Ant-Pra-Pa-Cha-Kak
72 Rasikapriya Rasamajan	Sa-Sha-Ant-Pra-Pa-Shu-Kak

NB 'Sa' represents 'Shadjam'

'Sha' represents 'Shatsruthi'

'Sa' represents 'Sadharana Gandhram'

'Shu' represents 'Shudha'

'Ant' represents 'Antara'

'Cha' represents 'Chaturasruthi'

'Pra' represents 'Prati'

'Kai' represents 'Kaisiki'

'Kak' represents 'Kakali'

**These Melakarthis do not obey 'Katapayadi' formula*

C. VIVADI MELAMS

Shatsruthi Rishabham, Sudha Gaandharam, Shatsruthi Dhivatham, Shudha Nishaadham. these four are *vivadi swaras*. If any one or two *vivadi swaras* occur in a Melam, it is known as *Vivadi Melam*. Such Vivadi Melakarthis total 40. as shown below

Shudha Gandharam - 1st & 7th Chakras	-	$2 \times 6 = 12$
Shatsruthi Rishabham - 6th & 12th Chakras	-	$2 \times 6 = 12$
Shudha Nishadham one in each of 8 chakras	-	$1 \times 8 = 8$
Shatsruthi Dhaivatam each of 8 chakras	-	$1 \times 8 = 8$
Total:		40

D. 'KATAPAYADI' SUTRAM

In order to identify the serial number of a Melakarta, an ingenious thumb rule has been developed, which is popularly called 'Katapayadi sutram'.

E. 'KATAPAYADI SANKHYA PATHAKAM'

KATAPAYADI' SANKHYAS (Number)

'KAADINAVAKAM'

'KA' 'KHA' 'GA' 'GHA' 'NYA' 'CHA' 'CHHA' 'JA' 'JHA' 'NT'

1 2 3 4 5 6 7 8 9 10

'TADINAVAKAM'

'TA' 'TTHA' 'DA' 'DDHA' 'ANA' 'THA' 'THHA' 'DHA' 'DHHA' 'NA'

1 2 3 4 5 6 7 8 9 10

'PAADIPANCHAKAM'

'PA' 'PHA' 'BA' 'BHA' 'MA'

1 2 3 4 5

'YAADYASHTAKAM'

'YA' 'RA' 'LA' 'VA' 'SAE' 'SHA' 'SA' 'HA'

1 2 3 4 5 6 7 8

Now, we will illustrate how to identify the Melakartha Number of any Melakartha raga, using the above 'Katapayadi Sankhya Pathakam'. For instance, take Mayamalava Gowla, the first letter 'Ma' corresponds to the number 5 in 'Padi Panchakam' and the second letter 'Ya' occupies the 1st place in 'Yadyashtakam'. By printing 5 in the unity's place and 1 in tens' place, we get the number 15, which is the Melakartha's serial number in the Table of 72 Melakarthas. When Telugu nasals occur in the name of a Melakartha raga, the rules are rather complicated and not possible to explain through the medium of an alien language such as English. The readers are referred to page nos 62 and 63 in the Telugu original of this work. It should also be noted that 5 ragas, viz. Chakravakam, Divyamani, Viswambhari, Rishabhapriya and Chitrambhari (16th, 48th, 54th, 62nd and 66th Melakarthas respectively) do not lend themselves to the 'Katapayadi' rule.

F. 'MOORCHANA KARAKA' MELAMS

Among the 72 Melakarthas for any one Melakartha raga, if any swara (except Sa) is subjected to 'Grahavedham' (modal shift of tonic) the resulting new combination of *swaras* (scales), result in some other

raga, in the table of 72 Melakarthas. This is an interesting phenomenon in musicology which provides thrill to musicians. The newly formed Melam is known as 'Moorchana Karaka Melam'. Thus, 56 Melams are 'Moorchana Karaka Melams' which are given below:

'Sudha Madhyama Melakarthas'

Table of Melakartha Numbers resulted after Grahabedham:

Melakartha No.	Name of Melakartha	Swaras subjected to Grahabedham	Ri	Ga	Ma	Pa	Dha	Ni
1.	Kanakangi	51	-	-	-	-	-	-
2.	Ratnangi	53	-	19	-	-	-	-
3.	Ganamuri	54	-	55	-	-	-	-
4.	Vanaspathi	-	-	25	-	-	-	-
5.	Manavathi	-	-	61	-	-	-	-
7.	Senapathi	63	-	-	-	17	-	-
8.	Hanumathodi	65	28	20	-	27	-	-
9.	Dhenuka	66	-	56	-	35	-	-
10.	Natakapriya	-	64	26	-	-	-	23
11.	Kokilapriya	-	-	62	-	-	-	-
13.	Gayakapriya	69	-	-	-	-	-	-
14.	Vakulabharanam	69	-	21	-	-	-	58
15.	Mayamalavagoula	72	-	57	-	-	-	-
16.	Chakravakam	-	-	27	-	-	-	59
17.	Suryakantham	-	7	63	-	-	-	-
18.	Hatakambari	-	48	-	-	-	-	-
19.	Jhankaradhwani	-	-	-	2	53	-	-
20.	Natabhairavi	-	29	22	8	65	28	-
21.	Keeravani	-	-	58	14	71	-	-

22.	Kharaharapriya	8	65	28	20	-	29
23.	Gourimanohari	10	65	28	20	-	29
24.	Varunapriya	-	-	-	32	-	-
25.	Mararanjani	-	-	-	4	-	-
26.	Charukesi	-	-	23	10	-	64
27.	Sarasangi	-	-	59	16	-	-
28.	Harikambhoji	20	-	9	22	8	65
29.	Dheera Sankarabharam	22	8	65	28	20	-
30.	Naganandini	-	44	-	34	-	-
32.	Ragavardhani	-	-	24	-	-	-
33.	Gangeyabhushani	-	-	60	-	-	-
34.	Vagadheeswari	-	-	30	-	44	-
35.	Shoolini	-	9	66	-	56	-
36.	Chalanata	-	45	-	-	-	-

'Prathi Madhyama Melarthas'

Table of Melakartha numbers resulted after grahabedham

Melakartha No.	Name of Melakartha	Swaras subjected to Grahabetdham					
		Ri	Ga	Ma	Pa	Dha	Ni
43.	Gavambodhi	-	-	-	-	18	-
44.	Bhavapriya	-	34	-	-	30	-
45.	Shubhapantuvarali	-	-	-	-	36	-
46.	Shadvidhamargini	-	70	-	-	-	-
51.	Kamavardhani	-	-	-	-	-	1
53.	Gamanashrama	-	19	-	-	-	2
54.	Viswambhari	-	55	-	-	-	3
55.	Shyamalangi	-	-	-	3	54	-

56.	Shanmukhapriya	-	35	-	9	66	-
57.	Simhen- dramadhyamam	-	-	-	15	72	-
58.	Hemavathi	14	71	-	21	-	-
59.	Dharmavathi	16	-	-	27	-	-
60.	Neetimathi	-	-	-	33	-	-
61.	Kanthamani	-	-	-	5	-	-
62.	Rishabhapriya	-	-	-	11	-	-
63.	Lathangi	-	-	-	17	-	7
64.	Vachaspathi	26	-	-	23	10	-
65.	Mechakalyani	28	20	-	29	22	8
66.	Chitrambari	-	56	-	35	-	9
69.	Dhatuwardhani	-	-	-	-	-	13
70.	Nasikabhushani	-	-	-	46	-	-
71.	Kosalam	-	21	-	-	58	14
72.	Rasikapriya	-	57	-	-	-	15

G. AMOORCHANAKARAKA MELAMS

As we have noted above, out of the 72 Melakarthas, only 56 are Moorchna Karaka Melams" The other 16 non - "Moorchana karaka" or in Sanskrit" Amoorchanakaraka Melams" are listed below:

Melakartha No.	Name of Melakatha
6.	Thanaroopi
12.	Rupavathi
31.	Yagapriya
37.	Salagam
38.	Jalamavam

39.	Jhalavarali
40.	Navaneetham
41.	Pavani
42.	Raghupriya
47.	Suvarangi
48.	Divyamani
49.	Dhavalambari
50.	Namanarayani
52.	Ramapriya
67.	Sucharitra
68.	Jyothiswarupini

H. DESHADI, MADHYADI, CHAPU THALAMS

In the first chapter we have explained the 35 Classical thalams. But there are some neo classical folk thalams also which will be explained in this section.

1. 'DESHADI' THALAM

This thalam consists of one 'Visarjitam' (throwing the palm in the air) and three (3) beats. soon after 3/4 of a matra (ie 3 akshara kalam in the visarjitam, the lyric starts. Examples:

- (a) "Bhuvini dasudane" - Sri ragam
- (b) "Sari Yevvare" - Sri ragam
- (c) "Enta vedukondu" - Saraswathi Manohari

all composed by Sri Thyagaraja. Desadi thalam has a slow tempo.

2. 'MADHYADI' THALAM

Similar to Desadi. Madhyadi thalam also has one visarjitam and three beats but the lyric starts soon after 1/2 matra as in the former. The tempo is slightly faster in this Thalam. Examples from Sri Tyagaraja's composition's.

1. 'Enduku Nirdaya'- Harikambhoji
2. 'Rama neeyeda'- Kharharapriya
3. 'Meru samana dheera-Mayamalava Gowla

3. 'CHAPU' THALAM

The 'Chapu' thalam has been extant among common people and extensively used in folk music including Tattva gnana/Yaksha gana songs.

Depending on akshara kaalam, there are 4 types of Chapu thalam:

- (a) 'Trisra' Chapu - 3 akshara kaalam
- (b) 'Khanda' Chapu-5 akshara kaalam
- (c) 'Mishra' Chapu-7 akshara kaalam
- (d) 'Sankeerna' Chapu-9 askhara kaalam

All Chapu Thalams have 2 beats. But akshara kalam varries as follows:

(a) Trisra chapu - 1 Akshara for first beat and 2 for the second beat.
Total = 1+2=3.

Example: Sa/Ri/Ga. "Ramachandra nannu brova"- Khamas raga.

(b) 'Khanda' Chapu: 2 aksharas in the first beat +3 in second beat. Total = 2+3=5. Ex: Sa/Ri/Sa/Ri/Ga "Paridanamichite" - Bilahari raga, a famous composition of Patnam Subrahmanya Iyer

(c) 'Mishra' Chapu: 3 aksharas in the first beat and 4 in second beat. Total=3+4=7 Ex: Sa/Ri/Ga/Sa/Ri/Ga/Ma "Nidhi chala sukahama" Kalyani raga, composed by Sri Thyagaraja which is very papular among music lovers.

There is also variant of this thalam in which the first beat having 4 and the second beat 3 akshra kaalam. One comes across this variant often in Sri Shyama Sastry's compositions. Ex: "Ninnu Vinagamari"- Purvi Kalyani.

If a thalam is mentioned simply as 'Chapu', it means it is "Misra Chapu" thalam.

(d) 'Sankeerna Chapu' 4 askharas in the first and 5 in the second beat, total is 4+5=9 E\ Sa R1 Ga Ma / Sa R1 Ga Ma Pa This thalam is seldom used

I. "THALA DASAPRANAMS"

"*Thalam*" is a time measurement in music and represents rhythm ("laya") just as a living being has '*Pranam*'(life). *Thalam* also has '*Pranam*'

Musicologists have identified ten elements of musical time ("Thala Dasa Pranams") which are

"Kalomargah kriyangani graho jatihi kalalayah

Yatih Prastarakam cheti thala prana dasa smrutah"

which means. (1) Kaala. (2) Marga. (3) Kriya. (4) Angam, (5) Graham (6) Jati. (7) Kala. (8) Laya. (9) Yati and (10) Prastara are the ten pranas. Out of these ten, the first five are referred to as '*mahapranas*' or main elements and the rest as '*upapranas*' or secondary elements

Now we will explain each prana.

1. KAALA PRANAM

Kaalam identifies the tempo or speed with which music is rendered. This is the first and foremost element of Thalam and with its help, value of angas is arrived at. There are ten (10) Parts in Kaala Pranam. The lowest time measure is called a '*Kshanam*'. If one makes a heap of 100 lotus leaves and pierces the heap with a needle, the time taken for piercing one single leaf is called *Kshanam*. The other measures are

8 Kshanams = 1 Lavam

8 Lavams = 1 Kashtam

8 Kashtams = 1 Nimusham

8 Nimushams = 1 Kala

2 Kalas = 1 Chaturbhagam

2 Chaturbhagams = 1 Anudhrutam ('U')

2 Anudhrutams = 1 Dhrutam ('O')

2 Dhrutams = 1 Laghuvu ('I')

2 Laghuvus = 1 Guruvu ('8')

3 Laghuvus = 1 Plutham

4 Laghuvus = 1 Kakapadam

Out of the above only 6 angas, viz. Anudhrutam, Dhrutam, Laghuvu, Guruvu, Plutham and Kakapadam are in vogue at present.

2. MAARGA PRANAM

Doubling the tempo is called *Maarga Pranam*. There are 6 types of Maarga Pranams, together known as 'Shanmaargas':

1. 'Dakshina Maarga' 2. 'Varteeka' Maarga 3. 'Chitra Maarga' 4. 'Chitrathara Maarga' 5. Chitrathama Maarga, and 6. 'Atichitrathama Maarga.

Among these six, the first three are used while singing Pallavies whereas the second set of 3 are used in other types of compositions.

Dakshina Maargam: 8 Matras (i.e. $8 \times 4 = 32$ Aksharakalam) per thalaksharam

Varteeka Maargam: 4 Matras or 16 Akshara Kalam per thalaksharam.

Chitra Maargam : 2 Matras or 8 per thalaksharam.

Chitrathara Maargam: 1 Matra, i.e. 4 per thalaksharam.

Chitrathama Maargam : $1/2$ Matra i.e. 2 per thalaksharam.

Atichitrathama Maargam: $1/4$ Matra i.e. 1 per thalaksharam.

N.B. 1 Matra = 4 Akshras (short syllables).

Out by these six, only the last three are in vogue. Examples:

1. Atichitrathama: One short syllable per kriya (this will be explained in the next subsection). Eg. Rama ika manasu karuga - Rupakam.

However, if this is sung in Trisrajati Rupaka Thalam, it becomes 'chitrathama'.

2. Chitrathama: 2 syllables per kriya. Eg. Raghunayaka.

3. Chitrathara: 4 syllables per kriya. Eg. Sarojadhalanetri.

These above three margas are utilized widely for Swaravali, Janta Swaras, Dhatu Swaras Alankarams, Geethams, Varnams, Padams, Thillanas, Javalies, Ragamalikas, Krithies and Keertans.

3. KRIYA PRANAM

In general 'Kriya' represents every act of ours. In musicology 'Kriya' has a technical meaning, ie. thalangas in an *avartham*, such as beats, namely, Anudhrutham and Dhrutam. In other words, beats, counting of fingers, etc are all Kriyas. Kriya Pranams are of two types:

1. Marga Kriya

2. Deshya Kriya

Again, Marga Kriyas are of two types:

(A) Sasabda Kriya: Execution accompanied with sound, as in the clapping of palms or in the beating of the right hand on the right thigh. This has 4 types:

1. **Dhruvam:** Producing sound through a snap of the fingers.
2. **Shamyam/Shayyam:** Beating the right palm with the left palm.
3. **Thalam:** Beating the left palm with the right palm.
4. **Sannipatham:** Clapping the two palms keeping straight in front of face.

(B). Nissabda Kriya: Soundless execution as in finger count, lowering palm, throwing the palm in the air, etc. These are of 4 types:

(i) Avapam: Raising the right hand and folding the fingers.

(ii) Nishtramam: Opening the folded fingers.

(iii) Vikshepam: Throwing the right palm into space.

(iv) Pravesham: Bringing the hand forward and in downward movement.

(2) *Deshya Kriyas*

These are of eight types: (1) Dhruvam/Dhruvaka (2) Sarpini (3) Krishna (4) Padmini (5) Visarjitham (6) Vikshiptha (7) Pathaka and (8) Pathitha.

Dhruvam or Dhruvaka: Beating the left palm with right palm. This is the only *sasabda* kriya, rest seven are *nissabda kriyas*.

Sarpini: Raised hand moving leftwards

Krishna: Brining such hand back to right side.

Padmini: Lowering the hand with the palm kept downwards.

Virsarjitham: Throwing the hand into air outwards.

Viskshiptha: Folding fingers of such palm.

Pathakam: Raising the 'Pathaka' hand above.

Pathitha: Lowering the hand.

4. ANGA PRANAM

Anga pranam deals with the symbols attached to **Thala Akshra Sankhya**. There are two sets of symbols - 6 and 16. The former is known as 'Shadangas' while the later "Shodashangas" These are explained below:

(i) **Shadangas:** This is a set of six symbols:

Anudhrutham: Symbol is 'U' - 1/4 Matra or Aksharam. This involves beating the right palm on the left palm.

Dhruvam: Symbol is 'O' - After the above beat, throwing the right palm in the air.

Laghuvu: Symbol is 'T' After the beat counting the fingers - 1 Matra is 4 Aksharas.

Guruvu: Symbol is '8' - After beating and counting, throwing the palm in the air 2 - Matras or 8 Aksharas.

Plutham: Symbol '8" - After beating and counting, circling the palm. 3 Matras i.e. 12 Akshras.

Kakapadam: Symbol '+' Performing Sarpini, Krishna, Pathaka, Pathitham. 4 Matras i.e. 16 Aksharas. This is completely a Nishabda Kriya.

(ii) 'Shodoshangas'

Sl. No.	Name	Symbol	Aksharakalam
1.	Anudhrutham	U	1
2.	Dhrutham	O	2
3.	Dhrutha Viramam	UO	3
4.	Laghuvu(Chathurashra)	I	4
5.	Laghu Viramam	UI	5
6.	Laghu Dhrutham	OI	6
7.	Laghu DhruthamViramam	UOI	7
8.	Guruvu	8	8
9.	Guru Viramam	U8	9
10.	Guru Dhrutham	O8	10
11.	Guru Dhrutha Viramam	UO8	11
12.	Pluotham	8'	12
13.	Plutha Viramam	U8'	13
14.	Plutha Dhrutham	O8'	14
15.	Plutha Dhrutha Viramam	UO8'	15
16.	Kakapadam	+	16

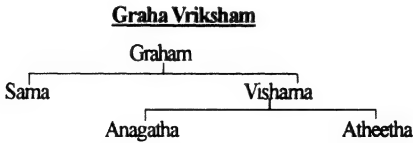
5. GRAHA PRANAM:

In a total round (Avartham) of a Thalam, the place where music is started is known as 'Graham'. This is known as 'Ethuta' or 'Ethugada' in Telugu and 'Eduppu' in Tamil.

There are two types of 'Graha Pranam', viz. (i) Sama Graham and (ii) Vishama Graham.

Sama Graham If a thalam's first kriya is a beat in singing a composition, its position is known as 'sama' or 'samagraham'. In other words both singing a Keerthanam or a Pallavi and a thalam starts at the same point of time, it is 'samam'.

Vishama Graham: In case singing a Krithu starts either before or after the start of a Thala Avartham, then it is called 'Vishama Graham'. If singing starts first it is 'Atheetha Graham' and if Thalam starts first, it is 'Anagatha Graham'. Now, Graha Vriksham (family of Graha Pranam) may be depicted as follows



Examples of Atheetha Graham 1) Vinbonu-Bhairavi- Ata. 2) Vinayakuni - Madhyamavathi - Adi. in this krithu, in the Charanam, the syllable 'Thya' (in the word Thyagaraja) comes before the thalam, 3) Javali 'Apadooruku'- Khamas - Adi

Example of Anagatha Graham- Sri Ganapathuni - Sourashtra - Adi

6. JAATI PRANAM

The 'Thala Dasa Mahapranams' are over 'Jaati' is the first of the 5 'Upapranams' dealt with now 'Jaati' is connected with Laghu, one of the Thalangas 'Jaatis' are of five kinds, depending on the number of Aksharas or Swaras, thus Trisra Jaati (3), Chaturasra Jaati (4), Khanda Jaati (5), Misra Jaati (7), and Sankeerna Jaati (9 or 11)

In some Sanskrit treatises the following nomenclature is employed

Trisrajaati - Swara Laghuvu

Chaturasra Jaati - Manshuya Laghuvu

Khanda Jaati - Deshya Laghuvu

Misra Jaati - Hamsa Laghuvu

Samkeerna Jaati - Chitra Laghuvu

There is also another school which has five more Jaaties:

Divya Laghuvu - 6 Aksharas

Simha Laghuvu - 8 Aksharas

Varna Laghuvu - 12 Aksharas

Karnataka Laghuvu - 16 Aksharas

Among the 5 Jaaties, Chaturasra (4aksaras) is considered to be 'Karnadheru swarupa' and as such most auspicious. Majority of Keerthans, Padams, Varnams, Keerthanas and Krities are composed in this Jaati.

7. KALA PRANAM

This is the second *Upaprana*. Kala is number of aksharas in each Kriya which vary with "Gathi". In the Thala's Aksharakalam, Kalas are fractional parts of a Thalakshara. These Kalas have to be counted on the basis of short syllables, or 'Hrasvaksharas'. Generally these are of 3 types:

(i) Ekakala - 1 Akshara Kaalam

(ii) Dwi Kala - 2 Akshara Kaalams

(iii) Chatushkala- 4 Akshara Kaalams

which means, in a Thalam, value of a Kriya 1,2, or 4 Aksharas - is decided based on 'Gati' differential. A Chaturasra Laghu in Chaturasra Kala style will have 16 Kalas but will have 12 Kalas when sung in Trisragathi.

The number of Kalas per askarakalam depends on the style of a composition. Change of kalas is known as 'Gati Bhedam'. There are 5 (Pancha) *Gati Bhedams*:

Trisra Gati-3 Kalas per aksharakaalam

Chaturasra Gati - 4 Kalas per aksharakaalam

Khanda Gati - 5 Kalas per aksharakaalam

Misra Gati - 7 Kalas per aksharakaalam

Sankeerna Gati - 9 Kalas per aksharakaalam

Thus, Kala is a variable unit of time measure where the Matra or Akshara is a fixed unit of time measure.

8. LAYA PRANAM

Tempo in a Thalam is called 'Laya'. This means Thalam proceeding parallelally with music is 'Laya' 'Laya' is of 3 types:

(i) Vilamba Laya (ii) Madhya Laya and (iii) Dhrutha Laya.

Vilamba Laya: Slow tempo. Proceeds very slowly. This means singing with aksharakalam in the thalam in a lazy slow tempo is 'Vilamba laya'. All "Chowka kala" compositions are in 'Vilamba laya' Ex: O Rangashayi - Kambhoji - Sri Thyagaraja

Madhya Laya: Medium tempo. Tempo here is double the speed of Vilamba Laya. Ex: Annyayamu seyakura - Kapi - Adi - Sri Thyagaraja.

Dhrutha Laya: Quick tempo. Double the speed of Madhya Laya.

Ex: Raminchu varevarura - Sushoshini ragam - Trisragati, Adi Thalam - Sri Thyagaraja

The above three together are known as "Thrikalam"

9. YATI PRANAM

'Yati' is inclusion of a different type with the angas of a thala. Sharangdeva has noted three types of 'Yati':

(i) Sama Yati. (ii) Gopucha Yati. (iii) Srothovaha Yati

But at the present time following six yatis are in vogue:

(i) Sama Yati. (ii) Gopucha Yati. (iii) Srothovaha Yati. (iv) Damaru Yati (v) Mridanga Yathi (vi) Vishama Yati.

Samayathi : If all the angas in a thala *avartham* are of the same type (Jaati), it is called 'Sama' or 'Pipeelika' (row of ants) Yati.

Gopuchayati: Literally this means tail of a cow, i.e. fatter in the beginning and getting leaner towards the end. In other words *jaati* of angas in an *avartham* are in descending order, ex: 8,4,2,1:

Thyagaraja Yoga Vaibhavam
 Raja Yoga Vaibhavam
 Yoga Vaibhavam
 Vaibhavam
 Vam

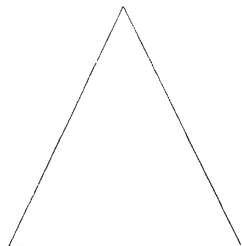


This is Dikshitar's composition in Ananda Bhairavi - Rupakam.

Srothovaha Yati: Like a small stream ends up in a mighty (wide) river. the angas are in ascending order

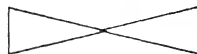
Ex:

Ri Sa.
 Ga Ri Sa.
 Ma Ga Ri Sa.
 Pa Ma Ga Ri Sa.
 Dha Pa Ma Ga Sa.
 Ni Dha Pa Ma Ga Ri Sa.
 Sa Ni Dha Pa Ma Ga Ri Sa.



Damaru yati: Leanest in the middle and increasing on either side like the 'Damaru'(Lord Siva's musical instrument):

Ex: Dha. Pa Ma. Pa Dha



Mridanga Yati: In the shape of the percussion instrument 'Mridangam':

Ex: Pa Dha Nee: Dha:: Nee: Dha Pa



Vishama Yati: Angas in a thala *avartham* are arranged in a random (non - systematic) fashion in this Yati.

10. PRASTARA PRANAM

This is last of the Dasa Pranas. Prasthara means elaboration or deliniation. Similar to addition and deletion of swaras in swaraprasthara, angas and aksharakala values are added and deleted in Thala Prasthara.

Although there are numberless types possible, more important are the following 14 :

1. Nashtam 2. Uddishtam 3. Pathalam 4. Mahapathalam
5. Anudhrutha Meru 6. Dhruta Meru 7. Dhruthasikhara Meru
8. Laghu Meru 9. Guru Meru 10. Plutha Meru
11. Kakapada Meru 12. Samyoga Meru 13. Khanda Prastharam
14. Yati Prastharam.

These are NOT in vogue now. Sri Shyama Shastry is the only Musician who composed using all the 16 angas (shodashangas), listed under 'Anga Pranam'.

J. RAGA LAKSHANAS

1. SUDHA SAVERI

Sudha Saveri is a *Janya* raga belonging to Dheera Sankarabharanam (29th Melakarta), which is the 5th in the Bana Chakra (5th Chakra).

Arohana: Shadjam, Chatusruthi Rishabham Sudha Madhyamam, Panchamam, Chatusruthi Dhaivatam i.e., Sa, Ri, Ma, Pa, Dha, Sa.

Avarohana: Sa, Dha, Pa, Ma, Ri, Sa

This is an Oudava raga. Varjya raga (Ga and Ni are omitted). Rakti raga, Vareeka, raga, Upanga raga. Dhatu and Janta swaras add to its intrinsic beauty and melody. Sri Muthuswamy Dikshitar used the name "Devakriya" for this raga, which however is a different raga in the tradition of Sri Thyagaraja.

Brief Alapana:

ˆSaa; ˆSaa DhaDhaPaMaGaReeRee DhaPaPaMaRee ReeRiMa
 SaReeSa ReeSaaReeMaPaPa PaaDhaPaMa MaPaDhaSa DhaaPa
 DhaDhaPaMaMa DhaPaPaMaReeSaa RiPaaMaPaPa PaaDhaˆSaa
 ˆSaRiˆGaRiˆSaDha DhaˆSaRiˆSaDhaPa PaDhaˆSaDhaPa MaReePaa
 DhaˆSaaDhaPaPaPa PaDhaaPa MaPaDhaˆSaa PaaDhaˆSaDhaaPaMa

PaDhaPaaPa PaMaReeRee RiReeSaSaa RiMaReeSa
 RiMaSaMaReeSa DhaaSa PaDhaa Pa DhaaSaa//

Some famous Compositions :

Sl. No.	Type of Composition	Titile	Thalam	Composer
1.	Geetham	Analeka	Tripata	---
2.	Krithi	Dharini	Adi	Sri Thyagaraja
3.	Krithi	Kalaharana	Rupakam	Sri Thyagaraja
4.	Krithi	Sri Guru Guha	Rupakam	Dikshitar
5.	Krithi	Ekamresha Nayike	Adi	Dikshitar
6.	Krithi	Sri Raghu Kulabdh	Tripata	Pallavi Sheshaiyer
7.	Krithi	Samajavarada	Rupakam	Ramnada Srinivasa Iyengar
8.	Krithi	Jananee Pahi	Chapu	Swathi Thirunal

2. BILAHARI

This has its origin also in Dherra Shankara Gharanam (29th Melakarta).

Swaras: Shadjam. Chatusruthi Rishabham. Antara Gaandharam. Sudha Madhyamam. Panchamam. Chatusruthi Dhaivatham, Kaakali Nishaadham.

Arohana: Sa Ri Ga Pa Dha Saa

Aarohana: Sa Ni Dha Pa Ma Ga Ri Sa

As Ma and Ni are omitted in Arohana, it is an Oudava-Sampoorna ragam. Bhashanga ragam. Apart from the native Kaakali Nishadham, an *anyaswara* Kaisiki Nishadham is used in the *Sancharam*: Pa Dha Ni Dha Pa Pa Ni Dha Pa - Pa Dha Ni Pa. In most of the compositions Kaakali Nishaadham occurs frequently. Sri Thyagaraja's compositions seldom use Kaisiki Nishaadham. However, it is still being used during *alapana*. It is a delightful *rakti raga*. Ri Dha and Ni are *ragachaya*

swaras. All are jeeva swaras. Highly popular raga in entire South India. Sri Thyagaraja brought a dead person back to life by singing "Na Jeevadhara", in this raga.

Brief Alapana:

PaaPaMaGaRiSaa, SaaRiSaDhaPaSaa, SaGaaRiGaa, GaMa
 PaDhaaPa, DhaPaSaa SaaRiSaDhaaPaa, PaaDhaDhaPaMa,
 GaRiGaaRi, GaRiSaNiDhaSaa, SaRiGaa Paa PaMa, MaaMaGaaRi,
 MaGaReeSaa, RaeGaaPaa, MaGaPaaDhaa, SaaSaNiNiDhaDhaaSaa,
 GaPaDhaSaaNi, DhaPaDhaa, PaaDhaSaa Ri, GaaMaGa, RiSaNi,
 DhaaPaa, DhaaRiSa, SaaNiDhaa, SaNi NeeDhaa, PaaNiDhaDhaa
 PaMaGaRee, GaaPaaDhaSaa, SaRiGaa Ri Sa Ni, DhaaSaa
 SaRiGaPa, PaMaGaRiGaaRi, RiSaNiDhaa, DhaaSaa RiGaaRi,
 RiGaMaGaaMaReeSa, SaRiGaPaMaGaReeSaa, SaRiGaRi
 SaNiDhaPaa, PaaDhaRee, SaNiDhaaPaa DhaPaPaMa MaGaRiGaaRi,
 RiGaDhaPaMaGa, ReeSaa, SaNiDhaaPaaSaa. ||

A few famous compositions:

Sl. No.	Lyric Type	Title	Thalam	Composer
1.	Swarajathi	Rara Venu Gopa Bala	Adi	
2.	Varnam	Intha Chowka	Adi	Veena Kuppaiyer
3.	Krithi	Dhorakuna	Adi	Sri Thyagaraja
4.	Krithi	Kanugontini	Adi	Sri Thyagaraja
5.	Krithi	Na Jeevadhara	Adi	Sri Thyagaraja
6.	Krithi	Tholi janmamuna	Jhampa	Sri Thyagaraja
7.	Krithi	Intakannananda Rupakam		Sri Thyagaraja

8	Krithi	Narasimha	Chapu	Sn Thyagaraja
9	Krithi	Sn	Chapu	Dikhrtar
		Balasubrahmanya		
10	Tharangam	Pooraya	Chapu	Narayana Theertha
		mamakamam		

3. KEDARAM

This also is a progeny of 29th Melakarta, i.e. Dheera Shankarabharanam

Svaras : Shadjam, Chatusruthi Rishabham, Antara Gandharam, Shudha Madhyamam, Panchamam, Kakali Nishadham

Arohana: Sa Ma Ga Ma Pa Ni [♮]Sa

Avarohana: [♮]Sa Ni Pa Ma Ga Ri Sa^{||}

Ri and Dha in Arohana and Dha in Avarohana are omitted, hence a Varyya raga. Moreover, it is a Vakra raga although only Arohana is Vakra. So, this is "Vakra Oudava - Shadawa" raga. Upanga raga Ma and Ni are ragachaya swaras

Brief Alapana:

SaaSaaSa[♮]NiSaa SaReeSaSaa MaGaaRi

SaReeSaSaa GaMaPaPhaDaMaGaRi

SaReeSaSaa Sa[♮]NiRiSaSa Ni[♮]Nee Pa[♮]PaaSaa[♮]Ni

SaPaaMa MaMaGaaRi SaRiRiGaaSaa GaaMaaRiSaa

GaaMaaPaa PaaNi[♮]Saa NiPaa PaaNiNi PaaMa

MaGaaRi SaRiRiGaaSaa SaMaGaMaPaNeePa

PaaNi[♮]SaaNi PaaMa MaGaaRi GaaMaPaa [♮]SaaNiPaa

PaNi[♮]Sa[♮]NiNiPa PaMaGaRiSaa GaMaPaNi

ŚāaRiŚāNiPaa PaŚāaNi ŚāaRiRiGaaŚā

ŚāaMaMaGaRi SaReeŚāŚāa NiŚāMaMaGaRi

ŚāNiPaa PaaNiŚāaNi PaaMa PaNiŚāaGaRi

ŚāNiPaa PaNiŚāNiPaMa PaMaGaRiSaa

SaaRiGaaSa GaMaPaMaMaGaRiSaa NiRiSaNi

SaNiPaaSaaPaaMa MaGaaRi SaaRiGaaSaSaa

Some famous Kedaram compositions:

Sl. No.	Lyric Type	Title	Thalam	Composer
1	Krithi	Rama Nee Pai	Adi	Sri Thvagaraja
2	Krithi	Anandanartana	Misra Eka	Dikshitar
3	Krithi	Samayamide	Rupakam	Patnam Subrahmanya Iyer
4	Krithi	Bhajana sevave	Rupakam	Anavva
5	Krithi	Neevena Jeevamanu	Rupakam	Pallavi Seshaiyer
6	Krithi	Marache Vadane	Adi	Sri Thvagaraja
7	Krithi	Dhurusuga	Rupakam	Garbhapuri

4. PANTHUVARALI

This is 51st Melakartha raga and in the Melakartha Table it has been called 'Kamavardhini' by Govindachari in order to fit into 'Katapavadi' formula. It was named 'Kasi Rama Priya' by Venkata Makhi and indeed it was an ancient raga. 'Rama Priya' of days of yore. It is 3rd raga in Brahma (9th) Chakra.

Swaras: Shadjam, Shudha Rishabham, Antara Gaandharam, Prathi Madhyamam, Panchamam, Shudha Dhaivatham and Kaakali Nishaadham. It is a sampooma raga as all the seven swaras occur both in Arohana and Avarohana.

Arohana: Sa, Ri, Ga, Ma Pa, Dha, Ni, Sa

Avorohana: Sa, Ni, Dha, Pa, Ma, Ga, Ri, Sa

All are ragachaya swaras. It is a "sarvaswara gamaka vareeka rakti" raga.

This raga is well suited for 'Bhakthi Rasa' and usually compositions start with Sa or Pa or Ni.

Brief Alapana:

PaMaGaMaGaRiGaa PaaDhaPaMaGaRiGaa
RiGaMaMaa DhaPaPaaMaGaReeSaa SaaRiGaa
GaMaGaRiGaa GaReeGa MaaPaMa GaRi
SaaNiSaRi SaaRiNee RiGaaRiGaaMaPaaMa
DhaPaMa GaRee GaaPaMaGa PaMaRi
PaMaGaRiSaa PaMaGaMaaRi GaaMaaPaa
PaaDhaDhaPaMaPaDhaa ŚaNiDhaNiMaa DhaDha Paa
MaPaDha PaaDha MaaDhaaNee DhaaNeeŚaa
ŚaNiDhaNiDhaPaMa DhaaNeeReeŚaa NiNi ŚaRi
ŚaaRiNi ŚaaRiGaa GaRiSaNiŚaRiGaa PaDhaNi
ŚaRiGaa ŚaaRiGaa PaMaGaaReeSaa ŚaRiGaRiSaNi
DhaNeeDhaPaMaGaMaaRiGaa ŚaaNiDhaPaMaGa
ReeSaa SaaNiDhaNee DhaNeeSaa ♪

Some famous compositions:

Sl. No.	Lyric Type	Title	Thalam	Composer
1.	Varnam	Samininne	Adi	Shadkala Narasayya
2.	Kriti	Shambho Maha deva		Rupakam Sri Thyagaraja

3.	Kriti	Ninne nera namminanu	Rupakam	Sri Thyagaraja
4.	Kriti	Apparama Bhakthi	Rupakam	Sri Thyagaraja
5.	Kriti	Vadera Daivamu	Adi	Sri Thyagaraja
6.	Kriti	Raghuvara nanu	Adi	Sri Thyagaraja
7.	Kriti	Siva Siva Anarada	Adi	Sri. Thyagaraja
8.	Kriti	Sarasaksha	Adi	Swathi Tirunal
9.	Dharuvu	Naradamuni	Chapu	Sri Thyagaraja
10.	Keertana	Ennaganu	Rupakam	Bhadrachala Ramadas
11.	Padam	Vaddante	Rupakam	Kshetranya

5. JAGANMOHINI

This a janya raga belonging to the 15th Melakarta Mayamalava Gowla

Arohana: Sa Ga Ma Pa Ni Sa

Avarohana: Sa Ni Pa Ma Ga Ri Sa||

Swaras: Shadjam, Shudha Rishabham, Antara Gaandharam, Shudha Madhyamam, Panchama and Kaakali Nishaadham. While Ri and Dha are missing from arohana, only Dha is missing in avarohana. Hence it is a varjya, upanga raga. This is an Oudava-Shadava raga, rakti raga. Vadi swara - Sa. Samvadi Swaras: Sa-Pa, Sa-Ma, Ga-Ni, Pa-Sa. Sa, Ga, Ma, Pa are jeeva swaras.

This raga is better suited for Bhakthi rasa. Except Rishabham, *all* the swaras are *Grahanyasa* swaras.

Brief Alapana:

MaaMaGaReeSaa: SaGaaGaMa: GaMaPaa:

GaMaPaNiSaNiPaMaa: MaaPaNeePa PaMa:

PaNiSaaRiSa SaNiPaaMa GaMaPaNeePaNiSaa:

GaMaPaNiŚaa: NiŚaGaa: GaMaaGaRi ŚaNiPaa:

PaNiŚaGaRiSa: NiRiSaNiPaMa: GaMaPaNiPaMaMa:

GaMaPaMaGaMaaGaSaaGaa SaaSaa||

'Shobhillu sapta swara' by Sri Thyagaraja in this raga (Rupakam) is famous.

6. BEGADA

Begada is born out of i.e *janya* of 29th Melakarta, Dheera Shankarabharanam. Bhashanga raga.

Arohana: Sa Ga Ri Ga Ma Pa Dha Pa Sa

Avarohana: Śa Ni Dha Pa Maa Ga Ri Sa ||

Swara Sthanas: Shadjam. Chatusruthi Rishabham Antara Gandharam. Shudha Madhyamam, Panchamam, Chatusruthi Dhivatham, Kakali Nishadham. However. Kaisiki Nishadham also occurs as an outsider (anya swara). This is an upanga raga. Vakra Shadawa-Sampoorna Raga. *Gamaka vareeka rakti* raga. We have already noted that Patnam Subrahmanya Iyer through total grip on this raga earned him the title "Begada Iyer". Venkatamakhi opined that this is a Bhashanga raga.

Kaisiki Nishaadham occurs in the Prayogas: Pa Dha Nee Dha Pa, Sa Nee Dha Pa. while Kaakali Nishaadham is used in Sa Ni Dha Pa. This raga provides ample opportunities for innovative *alapana*, aslo as 'Manodharma' Sangeetham: Ga Ma Pa Ni Sa are Graha swaras while Ri is not. Ma and Ni are *jeeva* swaras.

Brief Alapana:

GaMa PaDhaPa DhaPaMaGaReeSa RiSaDhaDha

DhaPaSaa GaRiGaa GaaMaa: DhaPaPa ReeSa

GaMaPaDhaaPa PaDhaNeeDhaa DhaaNiDhaPaa

DhaPaMaa DhaPaMaGaGaa PaMaMaaRi

GaMaPaDhaaPaSaa RiSaNiSa DhaaPaa DhaPaSaa
 NiSaGaRiGaa GaaMaGaRee GaRiSaa SaaRiSa
 DhaPa DhaPaSaa SaaRiSaNiSaDha PaDhaaPa.
 PaDhaaRee:: RiSaNee DhaaPaaMaaMaa DhaPa
 MaGaa: GaaPa MaMaaRiGaa GaaMaaDhaaRee
 ReeGaRiSaa Nee DhaPaa PaDhaNee DhaaPaa
 MaaGaReeSaa RiSaNiSaDhaaPaa DhaPaSaa||

Some famous compositions :

Sl. No.	Lyric Type	Title	Thalam	Composer
1.	Varnam	Intha chala	Adi	Veena Kuppaiyer
2.	Kriti	Nadhopasana	Adi	Sri Thyagaraja
3.	Kriti	ThanaVari Thanamu	Adi	Sri Thyagaraja
4.	Kriti	Sundari	Rupakam	Sri Thyagaraja
5.	Kriti	Neevera Kuladhanam	Chapu	Sri Thyagaraja
6.	Kriti	Thyagarajaya Namasthe	Chapu	Sri Thyagaraja
7.	Kriti	Anudhinamunu	Chapu	Ramnad Srinivasa Iyengar
8.	Kriti	Inta parakela	Chapu	Veena Kuppaiyer
9.	Kriti	Abhimanamennadu	Chapu	Patnam Subhrahmanya Iyer
10.	Kriti	Vallabha Nayakasya	Chapu	Dikshitar

11	Kṛti	Dhayanidhe	Adi	Shyama Sastry
12	Padam	Iddarṇ alene	Tṛputa	Kshetrāyya
13	Javali	Idi Neeku	Chapu	Patnam
				Subhrahmanya Iyer

7. NAATA

Naata is a janya raga from 36th Melakarta 'Chalanata' (6th melam in 6th ie Ritu Chakra)

Arohana: Sa Rī Ga Ma Pa Dha Nī Sa

Avarohana: Sa Nī Pa Ma Rī Sa |

Svarasthanas: Shadjam. Shatsruthi Rishabham. Antara Gaandharam, Shudha Madhyamam. Panchamam. Shatshruthi Dhaivatam. Kaakali Nishaadham

Dha and Ga are omitted in avarohana and hence this is a varjya raga. This an upanga raga. Sampooma oudava raga. This is also known as 'Vivadi' raga because of the presence of Shatsruthi Rishabham and Shatsruthi Dhaivatam. Rī, Ma and Nī are *ragachaya swaras*. This is one of the five "Ghana Raga Pancharatna" ragas and preferable for beginning a concert. This raga is mentioned in scholarly treatises such as "Sangeetha Ratnakaram", "Sangeetha Makarandam" and "Sangeetha Samaya Saram". There is a saying "Adi Nata. Anthya Surabhi", which means it is auspicious to start a concert with Nata and conclude with Surabhi raga. Suitable for portraying "Veera rasa".

Brief Alapana:

PaPa ŚaNiPaa PaMaGaMa PaaPaa GaMaPaa MaaMaaGa

PaMaMa ReeSaa SaNīRīSaNīPaa PaaSaa NīSaReeSa

SaReeSa SaaRīGaaMa Paa NīSaMaMaa PaMaMaa

GaMaPaNeePaŚaaNī ŚaReeŚaŚaa ReeŚaŚaaNīSaaRī

ŚaNiPa PaaNīNīPaPaMaMaa PaMaMaRīRee

GaMaPaaMa PaNeePa PaNiSaRiNee SaNiPaa

SaaNiPaMaRee NiPaMaReePaMaReeSaaSaaNi

SaReeSa SaNiPaa MaPaNee PaNiSaa NiSaReeSaa||

Some famous compositions:

Sl. No.	Lyric Type	Title	Thalam	Composer
1	Geetham	Aman	Eka	-
2	Geetham	Are Anaka	Dhruva Rupakam	-
3	Geetham	Hari Hara	Adi	-
4	Varnam	Sumukham	Adi	Vadivelu Pillai
5	Krti	Jagadananda (Pancharatna)	Adi	Sri Thyagaraja
6	Krti	Ninne Bhajana	Adi	Sri Thyagaraja
7	Krti	Swaminatha	Adi	Dikshitar
8	Krti	Pavanatmaja	Jhampa	Dikshitar
9	Krti	Saraseeruhanana	Adi	Dikshitar
10	Krti	Kari Mukha Varada	Adi	G N Balasubramanyam

8. THODI

This is one of about ten most important Melakarta ragas (number 8 in the table) - second in the second 'Netra' Chakra. In order to be concomitant with the "Katapayadi" formula, this is named as 'Hanumathodi'

Arohana: Sa Ri Ga Ma Pa Dha Ni Sa

Avarohana: Sa Ni Dha Pa Ma Ga Ri Sa

Swaras: Shadjam. Shudha Rishabham. Sadharana Gandharam. Shudha Madhyamam. Panchamam. Shudha Dhaivatham. Kaisiki Nishadham

This is a "Moorchana Karaka" raga (Melam). Barring Shadjam all the other six are prone to Grāhabedham. Sampoorṇa ragam. The most famous among Shudha Madhyama ragas. Very subtle raga. This is a parent raga which gave birth to several melodious ragas. *Sarvaswara gamaka vareeka rakti* raga. Melody is enhanced by omitting Sa and Pa. A widespread raga. This raga permits a very elaborate alapana. It is no exaggeration to call this the crown jewel of Carnatic music. Parsva Deva, in his "Sangeetha Niyama Saram" has called this as "Raganga" raga, while Narada called "Suryamsa" raga in his "Raga Vibhagam". This raga finds mention in Sarangadeva's "Sangeetha Ratnakaram". Can be sung in different *kala pramanas*, equally effectively. Most attractive among "Rakti" ragas. Janta swara, Dhatu swara, Ahata and Pratyahata prayogas in this raga are highly delectable. Tristhayi raga. Ga, Ma Dha are ragachaya swaras.

Venkatamakhi opined that this raga emanated from North India. Others opined this is equally spread in all parts of the Country-'Desiya' raga. Sri Thyagaraja composed Kritis in this raga starting with each of the seven swaras. He utilised the complete picture of the raga and filled each part with 'Bhava'. Elders say Sri 'Thodi' Seetharamayya sang in this raga uninterruptedly for eight days!

Brief Alapana :

GaaPaMaGaRiSaa SaRiGaaReeSaa SaaNiNiDhaDhaa

DhaNiSaa SaRiPaMaGaa PaMaGaaReeSaa GaaGaRiRee

NiRiGaMaGaaRi PaMaGaaReeSaa SaRiGaMaa

Maa MaaGa GaRiRee RiGaMaa

GaMaPaa PaaDhaNeeDhaPaa DhaPaMaGaMaPaDhaPaa

PaaDhaNee DhaaPa MaPaDhaPaaDhaNi DhaPaMaa

DhaPaPaMaGaa GaMaPaDhaPaa PaaDhaNi

DhaPaMa PaaGaMaaGaPaaMaDhaaPaa:

PaaGaMaa NiNiPaDhaa MaDhaMaDha MaDha
 NiSaNiNiDhaDhaaPaa DhaaPaaGaMaPaDhaNee
 NiDhaDhaa DhaNiSaNi NiDhaDhaa MaDhaNiSaNi
 NiDhaDhaa DhaNiSaRiSa Sa. SaNiDhaPaMaGaa
 GaMaPaDhaNi SaRiSa DhaNiSa GaMaPaDhaNiSaa
 SaRiGaaReeSaa SaNiDhaa DhaNiSaRiGaRi
 ReeMaGa GaRiRee Saa. SaRiGaaRi RiGaMaa
 NiSaRiGaMaa GaMaPaDhaNiSa RiGaMaa MaGa
 GaRiRee RiGa MaPaMa MaGaGaa PaMaGaRiSaa
 SaRiGaMa PaMaGaaReeSaa SaRiGa SaRiNiSa
 DhaDhaNiSaRiNi DhaPaMaGaa GaMaDhaNi
 RiNiDhaMaGaReeGaa GaMaDhaMa GaMaGaa
 PaMaGaRiSaa SaRiGaRiSa NiDhaDhaa DhaaNeeSaa.

Some famous compositions:

Sl. No.	Lyric Type	Title	Thalam	Composer
1	Lakshana Geetham	-	-	Venkata Makhu
2	Swara jati	Rave Himagin	Adi	Shyama Sastry
3	Varnam	Era Na Pai	Adi	Patnam Subrahmanya Iyer
4	Varnam	Kanakangi	Ata	Pallavi Gopalayyar
5	Kriti	Koluvamaregada	Adi	Sn Thyagaraja
6	Kriti	Rajuvedale	Rupakam	Sn Thyagaraja

7	Krti	Enduku Dhaya	Triputa	Sri Thyagaraja
8	Krti	Kaddanu Vanki	Adi	Sri Thyagaraja
9	Krti	Aragimpave	Rupakam	Sri Thyagaraja
10	Krti	Ninnu Namminanu	Jhampa	Shyama Sastry
11	Krti	Parvati Ninune	Jhampa	Shyama Sastry
12	Krti	Kamalambika	Rupakam	Dikshitar
13	Krti	Emichesithe	Triputa	Sri Thyagaraja
14	Krti	Ninuvina Sukham	Rupakam	Sri Thyagaraja
15	Krti	Chesinadhella	Adi	Sri Thyagaraja

9. SHAHANA

This is a Janya Raga from 28th Melakarta Hanikambhoji (4th Raga From the 5th i.e. Bana Chakra)

Arohana: Sa Ri Ga Ma Pa Ma Dhaa Ni **SA**

Avarohana: **SA** Ni Dha Pa Ma Gaa Ma Ree Ga Ri Sa

Swarasthanas: Shadjam, Chatusruti Rishabham, Anthara Gaandharam, Shudha Madhyamam, Panchamam, Sudha Dhaivatham, Kaisiki Nishaadham

This is an Upanga Raga "*Ubhaya Vakra Sampooranam*" i.e. all the 7 swaras occur but "Vakra" in both Arohana and Avarohana. *Sarvaswara Gamaka Vareeka Rakthi Raga* Essentially suited to *Karuna rasam*. Ri Ga and Ni are Jeeva Swaras while Ma is *ansa swara*. Ri, Ga, Dha and Ni are raga chaya swaras. Nishaadham plays a pivotal role.

This is "Desiya" ragam. Narayanagowla and Dwijavanthi are closer to this raga.

Brief Alapana :

SaaRiGaaRi ReeRee Gaa. Ma PaaMa MaGa GaMaaRi RiGaGaRiSaa
DhaNiSaaRiSa NiSaaDha NiSaReeRee RiGaMa PaaDha PaMaMaa

PaaMa GaMaaRi ReeReeRi GaMaPaa Paa. Dha Paa. Dha Ma PaaMa
DhaDhaa RiGaMaPaa. DhaNee DhaPaMa DhaaDhaa
RiNeeDhaPaMaDhaaDhaa DhaNiSaaRiSa Nee RiSaNiSaaDha
NiSaReeSaa SaaDhaNiSaReeRee RiSa NiRiSa DhaNeeDhaPaMa
DhaNi SaReeRee RiGaMa GaaMaRi RiGaMaPaaMa MaGa GaMaaRi
RiGa GaRiSaa NiSaRiGaRiSa NiRiSa NiSaaDha DhaSaNiDhaPaa
RiGaMaPaDhaNi SaRiNeeDhaPaMa GaMa RiGaMaGaaMaGaRee
RiGaGaRiSaa NiSa GaaMaGa ReeRee GaRiSaa NiSaaDha
DhaNeeDhaPaMa DhaNee RiSaNiSaa||

Some famous compositions:

Sl.No.	Lyric type	Title	Thalam	Composer
1.	Lakshana Geetham	Kamsasura	Matya	Paidala Gurumurthy
2.	Swara jati	Vaarijakshi	Ata	Subbarama Dikshitulu
3.	Vamam	Karunincha	Adi	Tiruvottiyur Thyagayyar
4.	Kriti	Giripai	Adi	Sri Thyagaraja
5.	Kriti	Raghupathe	Rupakam	Sri Thyagaraja
6.	Kriti	Ee Vasudha	Adi	Sri Thyagaraja
7.	Kriti	Nijamuga	Adi	Sri Thyagaraja
8.	Kriti	Yemanathi	Rupakam	Sri Thyagaraja
9.	Kriti	Voorike Kalguna	Chapu	Sri Thyagaraja
10.	Divyanama Sankeerthana	Sri Rama Rama	Adi	Sri Thyagaraja
11.	Keerthana*	Vandanamu	Adi	Sri Thyagaraja
12.	Kriti	Rama Ika namu	Rupakam	Patnam Subhramanya Iyer

- | | | | | |
|-----|-------|---------------|---------|------------|
| 13. | Padam | Meragadhu | Tripata | Kshetravya |
| 14. | Padam | Atta varuniki | Tripata | Kshetravya |

* From "Prahlada Bhakthi Vijayam".

10. MADHYAMAVATHI

This is a janya raga from 22nd Melakarta, Kharaharapriya.

Arohana: Sa Ri Ma Pa Ni Sa

Avarohana: Sa Ni Pa Ma Ri Sa

Swaras: Shadjam, Chatusrti Rishabham, Shdha Madhyamam, Panchamam and Kaisiki Nishaadham.

This is oudava raga i.e. 5 swaras occur both in arohana and avarohana. Varjya raga because Ga and Dha are absent.

"Moorchna Karaka Melam". because by Grahamedham of Ri Ma, Pa and Ni, we get Hindolam, Sudha Saveri, Udaya Ravi Chindrika and Mohana, respectively.

Upanga Ragam. Gamaka Vareeka Rakti ragam, provides ample opportunity to *ragalapana*, *swara kalpana* and *neraval*. Ma, Ni are jeeva swaras. This is supposed to be most auspicious raga. All the swaras are *graha*, *amsa*, *nyasa*, and *samvadee swaras*. Suitable for Bhakthi, Karuna *rasas*.

Brief Alapana:

PaaMaReesaa Saa: RiMaPaMaRee, Saa,; NiSaRee: SaRiSaRee
 SaNiRiSaNiPaa PaSaaNiSaa NiSaRiMaa RiSaNiPaa
 PaNiSaReeRiSaNiPaa PaNiSaaRiSa SaNiNee PaNeeSaa
 NiSaRiMaPaa RiMaPaNeePaMaPaa PaNiSaaRiSa Nee Ri Sa
 NiPaa NiNiPaMaRi MaRiSaNiPa PaNiSaRiMaPaa NeeNee

RiSaNiPaaPaNeeSaaSaa RiSaNee NeeSaNi PaaPaNiSaa RiReeRce
 RiMaPaMaReeSaa NiSaRiMaa MaRi SaaNiSaaNi PaaPaMaReeSa ||
 SaNi PaNiSaa.

Sl.No.	Lyric type	Title	Thalam	Composer
1.	Thana Varnam -		Adi	-
2.	Kriti	Alakalalla- daga	Rupakam	Sri Thyagaraja
3.	Kriti	Ramakatha Sudha	Adi	Sri Thyagaraja
4.	Kriti	Vinayakuni Vale	Adi	Sri Thyagaraja
5.	Kriti	Adigisukhamu	Chapu	Sri Thyagaraja
6.	Kriti	Nadupai Palikeru	Jhampa	Sri Thyagaraja
7.	Kriti	Saranu Saranamulu	Adi	Sri Thyagaraja
8.	Kriti	Venkatesha Ninnu	Adi	Sri Thyagaraja
9.	Kriti	Dharmasam- vardhani	Rupakam	Dikshitar
10.	Mangalash- takam	Srimad Kakarla Vamsa	Adi	Valajipeta Venkatramana Bhagavathar

11. NAADANAMAKRIYA

This is a janya raga from 15th Melakarta i.e. Mayamalawa Gowla. Nishaadhantya raga, i.e. *moorchana* ends and starts with Ni, instead of Sa as is usual.

Arohana: Sa, Ri, Ga, Ma, Pa, Dha, Ni

Avarohana: Ni, Dha, Pa, Ma, Ga, Ri, Sa, Ni, Saa||

Swarasthanas: Shadjam, Shudha Rishabham, Antara Gaandharam, Shudha Madhyamam, Panchamam, Shudha Dhaivatham, Kaakali, Nishaadham. Sa and Pa are Vadi swaras. All are grahanyasa swaras. Upangaraga. Eminently suited for

Karuna rasa. Frequently used in folk music. Not suited for elaborate ragalapana.

Some famous compositions :

Sl.No.	Lyric type	Title	Thalam
Composer			
1. Kriti	Intaparaka	—	—
2. Keertana	Ye theeruga ninu	Adi	Ramadas
3. Padam	Payyeda pai	Tripata	Kshetrayya

K. TYPES OF COMPOSITIONS

1. KRITI

'Kriti' is a type of composition derived by expanding the concept of 'Kirtana'. In a Kriti, importance is given for "Dhatu" i.e. swaras. Underlining emphasis is on melody of music. Composer of Kriti can choose his own literary style apart from raga and thala. The literary content (subject matter) can be in praise of a Godhead or a King or for enunciating his philosophy. Music in Kritis is replete with *sangatis*, *gamakas* and full of melodious beauties of musical nuances. Thus, Kritis are "pure musical forms" with less emphasis on sahitya. Kriti is capable of 9 i.e. Nava Rasas. In his famous song "Sogasuga Midanga Thalam", in raga Sriranjani, Sri Thyagaraja states "Yati visrama sadbhkthi nirati draksha rasa navarasa yuktha kriti che". There is a unique and special characteristic of Kritis of Sri Thyagaraja, viz, his arrangement of sangatis for elaborating the *ragabhava*. His compositions have literary importance also. He will give an opinion in the Pallavi of a Kriti, elaborates in Anupallavi and further clarifies using similes/metaphors in Charanams, thus establishing his proposed hypothesis.

In Carnatic music, Kritis have a unique place of importance. A Kriti has three angas (limbs) : (1) Pallavi (2) Anupallavi (3) Charanam.

There are usually more than one Charanam in a Kriti. There are also less important angas. such as (1) Chitta swaram (2) Solkattu swaram

(3) Swara sahityam (4) Swaraksharam (5) Madhyama Kala sahityam
(6) Manuprawala sahityam These are explained below

(1) Chittaswaram: Usually these swaras are in Madhyama Kalam and sung after Anupallavi. Sometimes sung after Charanam also

Ex "Raghuvamsa Sudhambudhi Chandra" in Kadanakutoohalam raga.
Adi Thala - Sa Ri Ma Ga Ri Sa

(2) Solkattu swaram: These are similar to chittaswaras but contain some jatis. While singing these jatis one has to follow the swaras indicated above the jatis (as far as raga is concerned). Sri Muthuswami Dikshitar used Solkattu Swaras in his kritis. Ex "Ananda natana prakasham" in raga Kedaram. Pa Nee Nee Sa Thakajhanutha Sa Nee Nee Jhantarita Sa Ma Ga Ma

(3) Swara Sahityam: Chittaswaras have sahityam in this case. Usually sung after Anupallavi and again after Charanam. Sometimes swaras are sung after Anupallavi, complete the Charanam and conclude by sahitya of the Chittaswaras

Ex. 1) Man Vere Gati Yev varamma

2) O Jagadamba

in Anandabhairavi raga

(4) Swaraksharam: A combination of swaras which also yield meaning from the point of view of Sahitya

Ex. (1) Sa Ri Ga Pa Ni Ni Dhaa Ni

(2) Sa Ri Paa Gaa ichene Saa Dhaa Paa Gaa ichera

(3) Nee Dhaa Ri Ni Dha Pa Ga Maa Ni Ni

Note Those who know the vernacular language alone can appreciate the beauty of swaraksharas. It requires extraordinary scholarship and command over both music and language in order to compose swaraksharas. Notable composers are Swati Thirunal and Mysore Sadasiva Rao

(5) Madhyama Kala Sahityam: This also is composed either after Anupallavi or after Charanam. Both 'Dhatu' and 'Matu' will be in

Madhyama Kalam. In some Kritis entire Charanam is in Madhyama Kalam. Sri Muthuswamy Dikshitar's Kritis are best examples for Madhyama Kala Sahityam.

(6) Mani Pravaala Sahityam: While a Kriti is in a particular language some phrases of different language (s) are added without spoiling the meaning. Ex: "Venkata Chalapathi" - Karnataka Kapi raga - composed by Sri Muthuswamy Dikshitar.

These six less important angas add to the beauty of a Kriti. Most of the Kritis are in Telugu while Dikshitar composed his Kritis in Sanskrit. Some Vaggeyakaras (composers of Kritis) used Tamil or Malayalam.

Some prominent 'Vaggeyakaras': 'Trimurthis' (Carnatic Musical Trinity) i.e., Sri Thyagaraja, Muthuswamy Dikshitar and Shyama Sastry; Veena Kuppaiyer, Patnam Subrahmanya Iyer, Swati Tirunal, Subbaraya Sastry, Pallavi Gopala Iyer, Pallavi Shesha Iyer, Mysore Vasudevachar, Mysore Sadasiva Rao, Muthayya Bhagavathar, Ramanathapuram Srinivasa Iyengar, etc.

2. KIRTANAM

In Srimadbhagavatham nine types (nava rasa) Bhakthi (surrender to God) are mentioned and Kirtana is one of them. Sahityam is predominant and music is secondary in Kirtans. Kirtana also has 3 limbs i.e. Pallavi, Anupallavi and Charanam. But in a few cases Anupallavi is absent. In ancient Sanskrit Kirtans only Charanams are present. In South India, Kirtans are pioneered by Sri Purandhara Dasa (called *Devara namas*) who wrote mainly in Kannada and Annamacharya in Telugu. Later, several composers wrote in Tamil and Malayalam.

There are two main types of Kirtans: (1) Eka Dhatu Kirtans (2) Dwi Dhatu Kirtans. In the former, Pallavi and Charanams are in the same Dhatu and sung practically in the same manner. Ex: "Ye theeruga nanu" - Nadanamakriya. - Ramades: "Sri Rama Jaya Rama" - Yadukula Kambhoji in Jhampa-Thyagaraja. In Dvidhatu Kirtan, Pallavi has a separate Dhatu while Anupallavi and Charranams are in

different Dhatu Ex "Vandanamu Raghunandana - Shahana - Adi-Thyagaraja.

Kirtans belonging to Bhakti Marga are of two types (1) Adhyatmika Kirtans which contain Bhakti Rasa. (2) Srinagara Kirtans in which srinagara is explicit while Madhura Bhakti is implicit. such as longing of Gopikas for union with Lord Krishna.

Other Types of Kirtans:

- (1) "Nindastuti" Kirtans On the face of it, the devotee finds fault with God for His omissions and commissions. but at a deeper level he is all praise for His *Leelas*
- (2) "Divya Nama Kirtans" These do not have Anupallavi. All Charanams have some 'Dhatu'. Occasionally even Pallavi will have the same 'Dhatu'. Sri Thyagaraja composed several such Kirtans
- (3) "Utsava Sampradaya Kirtans" These Kirtans are composed for special occasions called 'Utsavams'

Ex "Uyyala loogavaya" - Nilambari - Jhampa - Thyagaraja

- (4) "Vasanthotsava Kirtans" Composed on the occasion of the spring festival (playing colours) for the Lord
- (5) "Sankshepa Ramayana Kirtans" Sri Thyagaraja composed these Kirtans to briefly narrate Ramayana.
- (6) "Manasa Puja Kirtans" These are unique type of compositions, composed by Veena Kuppayyer
- (7) "Adhyatma Ramayana Kirtans" These are composed by Munipalle Subramanya Kavi of 18th Century. These are the descriptions of Sri Rama Mahima and start with the Pallavi "Vinave Showri Chanthamu, Gouri". The entire Ramayana starting from Bala Kanda up to Yudha Kanda are covered. The composer dedicated these Kirtans to Lord Venkateswara of Tirumala.
- (8) "Bhakti Rasa kirtans" Composed by Sadasiva Brahmendra in Sanskrit

Some great Composers of Kirtans: Annamacharya, Purandara Dasu, Bhadrachala Ramadas, Thyagaraja, Thoomu Narasimha Das, Manipalle

Subrahmanya Kavi. Arunachala Kavirayar (Rama Nataka Kirtans), Gopala Krishna Bharati (Nandanar Charitra). Kavi Kunjara Bharati (Skanda Purana Kirtans). Veena Kuppayer, Sadasiva Brahmedra, etc.

L. BIOGRAPHIES OF VAGGEYAKARAS

1. SRI THYAGARAJA SWAMI

With the advent of Sri Thyagaraja on the Carnatic musical scene, a new era dawned. Pachanadam, great grandfather of Sri Thyagaraja moved from his native Village Kakarla (Kambham Taluq of Prakasham Dist. in Andhra Pradesh) to Tiruvarur near Thanjavur on the banks of Cauvery, around 1600 A.D. His last son was Giriraja Brhammam, i.e. grandfather of Sri Thyagaraja. Giriraja Brhammam's son Rama Brahmmam had three sons - Panchapakesa (Japyesha), Ramanatham and Thyagaraja. They belonged to Bharadwajasa Gothra of Mulikinati Brahmin sect. Their family's surname was Kakarla. Sri Thyagaraja made a mention of his family name in his musical drama, "Nouka Charithram". His father, Rama Brahmmam was a scholar in Sanskrit and Vedas and an adept in lecturing on Ramayana. He earned the patronage of Maharaja Sarabhoji of Thanjavur. He was granted a house and a few acres of land in Tiruvarur.

Rama Brahmmam made preparations to make a trip to Kasi, with family. Lord Siva appeared in his dream and asserted that Tiruvayyaru (on the other bank of Cauvery), where Siva's temple (known as temple of Sri Thyagaraja, one of several names given to Lord Siva) is more sacred place than Kasi. Rama Brahmmam and his wife were undergoing mental agony that their two elder sons were leading immoral life. At that juncture, Lord Thyagaraja (Siva) appeared to them in dream and promised that they will beget a son, in Valmiki's *amsa*, who will be a great devotee and musician of rare merit who will earn great name and fame for their clan. That is how Sri Thyagaraja took birth and with him a golden era for Carnatic music.

Sri Thyagaraja was born at Tiruvarur on 4th May 1767. He was born (according to Lunar calender) on Monday, Vaisakha Suddha Shasti under the star Pushyami in Karkataka (Cancer) Lagna. These details are

available in palm leaf books discovered by Sri Thyagaraja's student, Valajipeta Venkataramana Bhagavathar

For convenience of education of his sons, Rama Brahmam shifted his residence from Tiruvannur to Tiruvayyaru. They studied in Maharaja's school for Vedic studies. He was a brilliant student who completed studying Sanskrit classics, Vedas, Astrology and Astronomy.

He took interest in music from his childhood, as his mother was singing Kirtans composed by Narayana Theertha, Ramadas, Purandara Das and other Vaggeyakaras. Noticing his son's aptitude for and talent in music, Rama Brahmam sent Thyagaraja for training in music under the tutelage of Sonti Venkataramanayya, Asthana Vidwan in Thanjavur Palace. Sri Thyagaraja learnt music with great devotion and dedication. He had a rare grasping ability of theory of music also. He learnt playing Veena too. He was able to sing Pallavi (one of the items in innovative music, i.e. Manodharma Sangeetham) with scholarly perfection at a tender age.

Upanayanam was performed to Thyagaraja at the age of eight and was married to a bride called Parvathi at the age of eighteen. When he was 20, his father passed away. He got the Northern portion of his parental house and he was spending time mostly in practicing music, worship of the Lord and *Unchavritti* (i.e. going round the village and collecting food grains voluntarily offered by house holders). His wife Parvathi died at a young age and remarried her sister Kamalamba. They begot a daughter who was named Sitalakshmi who was given in marriage to one Kuppuswamy of Ammal Agraharam. Sri Thyagaraja was blessed with a maternal grandson whom he named as 'Thyagayya'.

Sri Thyagaraja happened to meet a nomadic sage called Sri Ramakrishna Yateendra who initiated him with 'Ramashadakshari Maha Mantra'. After a few years the sage returned and initiated him with "Naradopasti" Mantra. He also advised him to repeat "Ramashadakshari Mantra" 96 crore times which will earn the *Darshan* of Lord Srirama. He paid his homage to this sage in his "Nouka Chanthram". Pleased with Sri Thyagaraja's devotion to Lord Rama as well as to music, the mythical sage Narada appeared before him in disguise and gifted to

him two rare music treatises called "Swarnamavam" and "Naradeeyam". He was informed that by the study of these treatises all his doubts in musicology would disappear. Overwhelmed by the *Darshan* of the sage Narada, Sri Thyagaraja composed 5 kritis called 'Narada pancharatna' kritis which include "Vara Narada" in Vijayasri. "Sri Nrada saraseeruha" in Kanada and "Rajillu Veena kalgu Raya" in Bhairavi ragas

Sri Thyagaraja made japa of Taraka mantra in the precincts of Pancha Nadeeswara Temple at the rate of 1 lakh 25 thousand times per day. Thus he completed 96 crore repetitions of the mantra at the age of 35, when Lord Rama appeared before him along with Lakshmana and they disappeared after blessing him. Elated, Sri Thyagaraja composed "Yela Nee Dhaya Radhu" (Athana raga). Thereafter he started composing at least one kriti in praise of Lord Rama every day without fail.

Sri Thyagaraja used Telugu spoken by the elite in his lyrics. It is widely believed that Valmiki Maharshi, the author of Ramayana took rebirth as Sri Thyagaraja while the former wrote the epic Ramayana in 24,000 slokas. Sri Thyagaraja sang Ramakatha in 24,000 Kritis. Late Prof. Divakarla Venkatavadhani opined that Valmiki produced literary nectar in his first birth, was reborn as Thyagaraja to produce musical nectar of Ramayana. It is pertinent to recall that Valajipeta Venkataramanayya mentions in his eulogy of his Guru "Mrudugira, Valmika janma Munih", meaning, Sri Thyagaraja is in no way inferior to Valmiki in greatness as lyricist composer.

Sri Thyagaraja's lyrics are in a language which is easily understood by common people as well as scholars. As his name and fame as a musician spread far and wide, Maharaja Sarabhoji sent invitation to Thyagaraja to visit his palace and give a concert. He also sent valuable jewels and clothes as gifts. But Sri Thyagaraja who was steeped in Rama Bhakthi had developed total distaste for worldly, materialistic wealth and rejected the royal gifts and burst into the famous Kalyani raga kriti "Nidhi chala sukhama? Ramuni sannidhi seva sukhama?".

He posed questions to his conscience "is material wealth more pleasurable?" Angered by this behaviour of Thyagaraja, the king ordered his servants to go and bring Thyagaraja to his palace by force, if needed.

However, he developed severe abdominal pain and realised that this was a punishment meted out to him by Providence for contemplating violence towards His devotee and as soon as he repented, his pain vanished!

Japeshyam, the elder brother of Thyagaraja was terribly annoyed with the behaviour of his younger brother in rejecting royal gifts, threw away the idols of Sri Rama panchayatanam (Sri Rama, Sita and the three brother's of lord Rama together daily worshipped with utmost devotion by Thyagaraja) into Cauvery river. However, by the grace of the Lord, Sri Thyagaraja rediscovered them. Then, he sang "Kanugontini Sri Ramuni Nedu" (Bilahari), "RaRama Inti Dhaka" (Asaveri), "Yetla Donkiti" (Vasanta) and reinstalled the idols in his residence.

In 1834, Head of Kanchi Mutt, His holiness Sri Upanishad Brahmendra Swamy invited Thyagaraja to visit his mutt. He, along with his *sishtyas* started for Kanchi and on the way he visited pilgrim centres - Valajapet, Tirupati, Puttur, Shohringar, Madras, Tiruvottiyur, Kovvur, Nagulapuram, Srirangam, Lalgudi, Nagapattinam, Tapstheeram, Ghatkachalam, etc., and composed *kritis* in praise of the presiding Deities there.

Among the hundreds of compositions of Sri Thyagaraja, a special mention must be made of the 5 'Great' (Ghana raga keertans) composed in 5 'Great' (Ghana) ragas, viz., Nata, Gowla, Arabli, Varali, Sri. These 5 together are known as "Ghana raga pancharatna Keertans" (5 gems) because of their unparalleled lyrical and musical excellence - in both literary style and raga bhava. In addition, he composed 5 more sets of 5 compositions known as

1	Kovvur	Pancharatna Kritis
2	Tiruvottiyur	
3	Nagapur	
4	Srirangam	
5	Narada	

Uniquely innovative musical talent of Sri Thyagaraja

Sri Thyagaraja is the pioneer in establishing a new path-breaking musical tradition - he created *kriti*. He proposes a hypothesis in pallavi.

dilates on it in Anupallavi and concludes with his thesis in Charanam. He can be called a wonderful sculptor of musical structure. Strength of 'rasa' and 'bhava' in his kritis is unparalleled and unmatched by anyone either before or after him (*na bhuto na bhavishyati*) Speciality of Sri Thyagaraja in his kritis is the development of *sangathis*. He composed kritis in rare and original ragas developed by him.

His kritis are fully drenched with philosophical truths from Vedas and Upanishads; dharmas from puranas and Itihasas, morals, native idioms, *shabdalankaras* and *Anuprasas*. A dissertation can be written regarding his literary and musical excellence of each and every kriti of his.

He was extremely fond of Thodi raga. In fact he was the only Vaggeyakara who composed kritis in Thodi, starting with each of the sapta (7) Swaras, i.e. Sa Ri Ga Ma Pa Dha Ni:

Title of the Kriti

Starting with Shadjam (Sa)	-	Endu Dagainado
" Rishabham (Ri)	-	Dorakunayani
" Gaandharam (Ga)	-	Brindavanalola
" Madhyamam (Ma)	-	Kaddanu Variki Kaddu
" Panchamam (Pa)	-	Chesinadella
" Dhanvatham (Dha)	-	Dhachukovalena
" Nishaadham (Ni)	-	Nee Dhaya Ravale
" Tara Shadjam (Sa)	-	Thappi brathiki pova

By mastering singing of the above 8 kritis, a student of music can gain mastery over the personality of Thodi raga, comprehensively. Similarly he composed beautiful kritis in Kharaharapriya and Harikambhoji ragas, which are the foundations of Carnatic music. Among the Vaggeyakaras of South India, Sri Thyagaraja was the first one to compose in Desadi thalas.

In the Kriti "Graha balamemi" in the raga 'Revagupta', he used the word 'Graha' in every avartanam, giving different meanings by using phrases

such as 'anugraha', 'nigraha', 'agraha', 'vīgraha' etc., which establishes his command on language

In the Arabhi Kṛti "Nada sudharasambalanu" he used the metaphor of comparing various parts of Lord Rama's bow (Kodandam) with various aspects of music, in the following way

- (1) seven bells of the bow - seven (sapta) swaras
- (2) three strings - Ghana, Nava, Desha ragas.
- (3) series of arrows - Niratagathi
- (4) sangatis (attractive words) - Neraval.
- (5) the Lord Rama who wears Kodanda - Nadatma or Nada Brahma.

In Sri Thyagaraja's Kritis, we come across many aphorisms, proverbs, idioms, and lessons to be learnt in leading a moral life

In addition, he wrote several devotional melodies called 'Divya Nama' Keertans, and 'Utsava Sampradaya Kirtans'. It was his firm belief that one can attain salvation (Mukti, i.e., liberation) through music as a way of worship and service to the Divine. He explained his life's philosophy in a Begada raga Kirtana "Nadopasana"

Miracles performed by Sri Thyagaraja through Kritis

- 1) Sri Thyagaraja made a dead person regain life by singing "Najeevadhara" in Bilahan raga
- 2) He saved himself from the threat of docoits through his Kṛti "Mundu Venuka Irupakkala Thodai" in Darbar raga.
- 3) He made a lamp wick burn spontaneously by elaborating raga "Jyothiswaroopini"
- 4) The curtain cloth in front of the idol of Lord Venkateswara at Tirumala fell down spontaneously when Sri Thyagaraja poured out his heart with devotion through his kṛti "Thera Theeyaga Rada" in Gowlipantu raga
- 5) When the Lord's chariot refused to proceed (in the car festival) he sang "Vinaradaa naa manavi" in Devagandhan raga and made it move forward

Seven Divisions of Sri Thyagaraja's Kritis :

1. Very easy to sing - ex: "Vinave 0 Manasa" - Vivardini
2. Easy to sing - ex: "Sujana jeevana" - Khamas.
3. Medium sytle - ex: "Evaranee" - Devamritavarshni
4. Complex style - ex: "Najeev adhara" - Bilahari
5. Very complex style - ex : "Darini thelusukonti" -Sudha Saveri
6. 'Dhatu' kirtana - ex: "Kolvai yunnade" - Bhairavi
7. Alapana style - ex: "O Rangasayi" - Kambhoji.

It seems Sri Thyagaraja used to recite Pothana Mahakavi's 'Srimad Bhagavatham' every day. This explains his depiction of important interpolations from the *magnum opus*, such as the story of Prahlada in his "Prahlada Bhakti Vijayam" and romantic devotion of Gopikas for Lord Krishna in his "Nouka charithram", which are his famous musical ballads. His third musical drama "Sitarama vijayam" is not available now, though a few kirtans from it are still extant.

"Geya Nataka Margadarsi" and "Bhooloka Narada" are titles conferred on Sri Thyagaraja. He used his name "Thyagaraja" as *Mudra* (signature) in his kirtans/kritis.

His "Nadopasana"-worship through music attracted as many as 240 devoted students who learnt music under his tutelage. The most prominent 9 sishyas were:

1. Valajipeta Venkataramana Bhagavathar
2. Veena Kuppayyar
3. Subbaraya Sastry (Son of Sri Shyama Sastry)
4. Manambuchavidi Venkata Subbayar.
5. Valajipeta Krishna Bhagavathar
6. Tilasthanam Ramayyanga
7. Sajiri Sitaramayya
8. Ayya Bhagavathar
9. Ganesha Iyer.

His two other students, Valajipeta Joshiyayar and Kumbhakonam Aravamudaiyyangar were adepts in astrology and mantra sastra, respectively

Sri Thyagaraja's single-minded devotion to his "Ishta Devatha". Lord Sri Rama reached its acme at the ripe age of 80. In 1847 AD on Pushya Sudha Dasami day, the Lord appeared before Thyagaraja and promised to give salvation in 10 days, before disappearing. The next morning i.e. on Ekadasi day Sri Thyagaraja told the gathering of his students and other devotees that one miracle would take place in 10 days time and invited them to come and witness the same. On 7th January 1847 (Pushya Bahula Chaturthi day) he was ordained sannyasa by Paramahansa Brahmanandendra Swamy and he was given a new name (of Sannyashrama) "Nada Brahmendra Swamy". He declared that next day at 11 A.M. he would leave the material body and merge with the Lord. Accordingly, the next day i.e. on 8-1-1847 corresponding to Pushya Bahula Panchami of lunar calendar at 11 A.M. he composed and sang his last kriti "Paramatmudu Veliges" in Vagadheeswari raga and went into *Yoga Samadhi*. A few moments later, a crackling sound was heard - as if his skull was breaking - and a bright light emanated from his head and went up towards the sky to the utter astonishment of the gathered devotees. His sacred body was buried in a "Mandap" called Brindavanam. His Idol was consecrated on 7-1-1952. Now this place at Thiruvaiyaru has become a place of sacred pilgrimage to all lovers of Carnatic music.

Incidentally (or coincidentally), Mahatma Gandhi was assassinated on Pushya Bahula Panchami day (30-1-1948) the same lunar calendar day on which Sri Thyagaraja also passed away.

In 1827 on the occasion of Shasti Poorthi (60th birthday) of Sri Thyagaraja, his celebrated sishya Valajipeta Venkataramana Bhagavathar presented to his Guru a copy of Pothana's Bhagavatham hand written by him. This book as well as Sri Thyagaraja's Veena can be seen even today at Sourashtra Sabha at Madurai. Guravamma (grand daughter - in-law of Sri Thyagaraja) carried the Panchaloha idols of Lord Rama and Sita, to her maternal home, after the passing away of her husband. At present, these sacred idols are being worshipped with great devotion in the house no 1407, Varaha Iyer street (9 South Mada Street) at Tanjavur.

2. SRI MUTHUSWAMY DIKSHITAR

Sri Ramaswamy Dikshitar of Tiruvarur near Tanjavur was a great scholar in music, Vedas and Sanskrit. He was the first musician to adapt a north Indian raga 'Hamsadhvani' to Carnatic music. He and his wife Subbalakshmi has no issues upto the age of 40. They did penance and devoted service to Sri Muthukumara Swamy (Lord Muruga) within the precincts of the famous Vaideeswaran koil. The Lord was pleased at their devoted service and appeared in their dream and promised children and gave them a pearl Necklace as a symbolic gift. As a result of the Lord's grace, they were blessed with a son on 24th March 1776 and he was named after the Lord, Muthuswamy. Later on, they also begot three more children - Vaidyanathan (Chinaswamy), Balaswamy and Balamba.

Sri Muthuswamy Dikshitar learnt, even at a tender age, Telugu, Sanskrit and music from his illustrious father. He gained proficiency in Kavya, Nataka, Alankara and Vyakarana. Apart from learning Veena, through diligent *Upasana* of Parashakti, Universal Mother, he mastered Mantra Sastra and Possessed occult powers. His parents performed wedding at a very young age but he was always immersed in meditation on the Lord and refused to be dragged into family life. Believing that a second wife may succeed where the first wife failed to divert his attention from spiritual way of life, his parents arranged marriage for a second time but he did not change a wee bit.

Manali Chinnaya Mudaliyar was a rich land lord (Zamindar). He was fascinated with the music of Ramaswamy Dikshitar and invited him to Manali. Accordingly he along with his family moved to Manali and settled down there.

A great sage of the time Sri Chidambara Natha Yogi who had given Mantropadesa to Ramaswamy happened to visit Manali. He noticed extraordinary godly devotion and musical talents of Muthuswamy and took him along with his two wives to Kasi. There, the Yateendra gave "Sri Vidya Shodashakshari Maha Mantra" upadesha to Muthuswamy who made constant and relentless japa of the Mantra with one pointed devotion for 5 long years. The Guru was extremely pleased with his devotion and pronounced that he has obtained "Mantra Siddhi" and gave

leave to go back to Manali. But Muthuswamy wanted a proof to that effect. Then the yogi told him to take bath in Ganges next morning and standing shoulder deep in the river and crave for anything he wanted and he would instantaneously get it. Accordingly, Sri Muthuswamy desired a Veena and lo! he received into his hands a Veena from no where in the river. This Veena is smaller in size than usual and its face has a peculiar bent. Even today one can see this Veena in the residence of one Balaswamy belonging to Muthuswamy's heredit.

Once Muthuswamy visited Sri Kumaraswamy temple situated on a hill at Tiruttani. While climbing the hill he made japa of "Guru Guha" Mantra in praise of the Lord. Then the Lord appeared in the guise of an old man and asked Muthuswamy to open his mouth and inserted a piece of crystal jaggery, blessed him and disappeared. There after the Lord appeared before him sitting on his peacock vehicle and blessed him with divine ability to compose great kirtis. Then, spontaneously, Muthuswamy bursted out a Kirtan "Sri Nathadi Guru Guho Jayathi" in Mayamalavogowla raga. Since that day a flood of music started flowing from his throat.

He went to Kanchipuram and stayed there for some time. Every day he used to visit Kamakshi temple and composed several Kirtans in praise of the Deity such as "Neerajakshi Kamakshi", "Kanjadalayatakshi", "Sri Varalakshmi", etc.

He was passing through severe penury and had difficult time to make both the ends meet. A friend of his suggested to compose Kirtans in praise of the Raja (i.e. King) but he summarily brushed aside the suggestion and pronounced, "I would rather compose in praise of Thyagaraja (Lord Siva) than in praise of Bhogaraja or Bhojaraja. Then, in fact he did compose 8 Kirtans, including "Thyagaraja Yoga Vaibhavam", "Thyagarajam Bhajare". By the Lord's grace some anonymous devotee sent two cart loads of food grains. This provoked his greedy second wife to demand gold jewellery. Then Sri Dikshitar composed "Hiranyayeem" in praise of Lakshmi, the Goddess of wealth who bestowed gold jewels to his wife. In order to express his gratitude to the Goddess he composed another Keertana "Mangala Devathaya" in the raga Dhanyasi.

After hearing the news of the demise of his dear younger brother Chinnaswamy, he started for pilgrimage in order to ward off the gloom and to earn mental peace. He visited Nagapattinam, Madhyakasi, Mannargudi etc., and composed Kirtans in praise of the presiding Deities of the Kshetras.

He also visited Ettayapuram to meet his brother, Balaswamy. The place was in the midst of severe drought. Out of compassion for the people living there, he sang extempore two Kirtans: "Anandamrita Karshini". "Varshya Varshya" and a cloud burst followed immediately. In order to stop the ferocious rain storm, he sang "Sthambaya sthambaya" and the rain stopped within no time! Raja of Ettayapuram who heard about these miracles, welcomed Sri Muthuswamy Dikshitar to his royal palace with all regal honours. Once the royal elephant ran amock and royal servants approached Sri Dikshitar for help. He gave Vibhuthi and asked them to apply the same to the beast which came back to its senses and brought under control within no time.

ORIGIN OF NAVAGRAHA KRITIS

One of Dikshitar's students by name Sudha Mathalam Tambi suffered once with excruciating colic. In order to ameliorate the pain, Sri Dikshitar sang "Bruhaspathe" in praise of Guru (Jupiter) in Athana and "Divakara thanoojam" in Yadukula Kambhoji in praise of Sani (Saturn). Needless to say his sishya's stomach pain subsided within minutes. Then he was inspired to compose Kirtans in praise of the rest 7 of 9 Grahas. These 9 kritis together are known as "Navagraha Kritis" the details of which are furnished below:

Sl No.	Graham (Planet)	Title of Krithi	Raga	Thala
1.	Surya	Suryamurthe	Saurashtra	Dhruva
2.	Chandra	Chandrambhajami	Asaveri	Matya
3.	Angaraka	Angarakamasraya	Surati	Rupakam
4.	Budha	Budhamasrayami	Natakuranji	Jhampa
5.	Guru	Brihaspathe	Athana	Triputa

6.	Shukra	Sri Shukra Bhagavantham	Faraju	Ata
7	Shani	Divakara Thanujam	Yadukalu Kambhoji	Adi
8	Rahu	Smaramyham	Ramama- nohan	Rupakam
9	Kethu	Mahasuram	Chamaram	Rupakam

In praise of the Divine Mother, Kamalamba, in a Temple in Tiruthani, Sri Dikshitar composed 9 Kritis known as 'Navavarna' Kritis'

Si No.	Kriti	Raga	Thala
1	Kamalambike	Thodi	Rupakam
2	Kamalambam Bhajare	Kahyanu	Adi
3.	Sri Kamalambikaya	Shankarabranam	Adi
4.	Sri Kamalambikayai	Kambhoji	Ata
5.	Sri Kamalambikayam	Bhīravai	Jhampa
6	Kamalambikaya	Punnagavarali	Adi
7	Sri Kamalambikayam	Shahana	Triputa
8.	Sri Kamalambike	Sri	Khanda Eka
9	Sri Kamalambajayathi	Ahira	Tisra Eka

Sri Dikshitar was a great devotee of Lord Vinayaka. He used to visit 16 temples dedicated to the Lord in and around Tiruvarur and composed a kriti in praise of each of them. The celebrated Hamsadhvani Kriti "Vathapi Ganapathim Bhajeham". "Guru Guha" is one of these 16 kirtis

Although "Guru Guha" is the most frequently used *Mudra*, he also used eight different *Mudras*, including Ragamudra, Vaggeyakara Mudra, Kshetra Mudra, Prabhanda Mudra, Raja Mudra, etc. Sri Dikshitar's kritis are rather complex and not easily appreciable by commoners. That is why while Sri Thyagaraja Kritis are known as "Draksha pakam" (easy to eat grapes), Sri Dikshitar's kritis are classified as "Narikala Pakam" (Coconut, which has to be peeled and broken and kernel removed with difficulty before gulping)

Sri Dikshitar's kritis composed in praise of 5 great siva kshetras dedicated to Pancha Bhootms (Earth, water, fire, air and ether) are called "Pancha Linga Kritis".

"PANCHA LINGA KRITIS":

Sl.No.	Kshetram	Element	Lyric	Ragam	Thalam
1.	Kanchi	Earth	Chintayamam	Bhiravai	Rupakam
2.	Thiruvanaikkaval	Water	Jamboopathe	Yamuna Kalyani	Trisra Eka
3.	Thiruvannamalai	Fire	Arunachala Natham	Saranga	—
4.	Sri Kalahasti	Air	Sri Kalaha- steesha	Hussaini	Jhampa
5.	Chidambaram	Ether	Ananda Natana	Kedaram	Misra Eka

In addition, Sri Dikshitar composed Thana Varna Ragamalikas, Lakshana Geethams in rare ragas. Diskshitar's brothers Chinnaswamy and Balaswamy played an important role in propagating his kirtans in royal palaces all over South India. Scholars estimate that Dikshitar might have composed three to four hundred kirtans. His kritis are all in sanskrit. He authored one Manipravala (multilingual) kirtan. Invariably he included the name of the raga in the kriti itself.

His prominent Sishyas: Thirukadaiyur Bharathi, Arudaiyur Koil Veena Venkatarama Iyer, Thevur Subrahmanya Iyer, Koranadu Ramaswamy, Villivanam Ayyaswamy, Vudhamadhalam Thujiappan, Vadivel Ponnaya Pillai, Sivanandam Brothers, Tiruvarur Kamalam, Ammanni, etc.

On Deepavali day in 1835 at the age of 59, he sang in praise of Goddess Meenakshi, and also played Veena. Bala Swamy sang a kriti in which while the phrases "Meenalochani pasamochani" occurred, tears rolled from Sri Dikshitar's eyes. Uttering "Sive Pahi Sive Pahi, Sive Pahi,... Om Siva" he passed away. His sishyas decorated his mortal remains with garlands and performed the last rites while simultaneously singing his kritis.

3. SRI SHYAMA SASTRY

Sri Shyama Sastry is the third Vaggeyakara, after Sri Thyagaraja and Sri Muthuswamy Dikshitar and all the three together known as "Musical Trinity" of Carnatic Music. It is interesting to note that all the three were contemporaries and lived in Tiruv arur! Sri Shyama Sastry was born on 26th April, 1742 A.D. in Chitrabhanu Samvatsaram under the star Kritika. His ancestors also belonged to Kambham Taluq of Prakasham District in Andhra Pradesh, similar to Sri Thyagaraja's ancestors. His grandfather was Venkatadri Iyer and his parents were Viswanatha Iyer and Venga Lakshmi. Although he was named as Venkata Subrahmanyam, his pet name was "Shyama Krishna". In fact his *Mudra* also is "Shyama Krishna". Although his ancestors did not belong to a family of musicians, Shyama Sastry was trained in the basics of music by his maternal uncle. Even in boyhood he attained mastery over Sanskrit and Telugu.

There used to be a sage by name Sangeetha Swamy who was a great scholar in musicology and Bharata Sastram. Once when Shyama Sastry was staying in Thanjavur, Sangeetha Swamy visited his house for *biksha* (alms). He at once spotted latent talents of Shyama Sastry and decided to turn him into a great musician. Thereafter, taught all the secrets in musicology to young Shyama Sastry. Thus he became a great scholar in music within a short time. Before Sangeetha Swamy left for Kasi, he told Shyama Sastry: "You have attained great heights in music. You too should listen to good music. I advise you to frequently visit Pachimiriam Adi Appayya (Royal Palace musician) and listen to his music, but do *not* learn music from him". Shyama Sastry obeyed his Guru's orders and cultivated intimate friendship with Adi Appaiah, who used to fondly call the former as "Kamakshi".

Shyama Sastry was very fond of chewing betel leaves. Once when he was talking with Adi Appaiah, a portion of betel leaves chewed by Shyama Sastry fell by chance, on the clothes of Adi Appayya. Shyama Sastry profusely sought pardon for the inadvertent happening and wanted to clean the dress in water. But Adi Appaiah warded him off and remarked, "Don't wash the cloth. I feel it was a symbolic grace of Goddess Kamakshi, for which I have been waiting and aspiring all these years!"

Sri Shyama Sastry – A great devotee and Vaggeyakara

Shyama Sastry was a steadfast devotee of Goddess Kamakshi. His ancestors were presented with a golden idol of the Goddess Kamakshi by the Shankaracharya of Sringeri mutt and were ordained to keep this idol - "Bangaru Kamakshi" - in Puja room and worship daily with devotion. This order was scrupulously obeyed by Shyama Sastry. Pleased with his sincere service, the Goddess manifested before him many times. He used to compose a Kṛiti in Telugu in praise of the Goddess every day. The Kṛitis bear testimony for the intimacy between the Goddess and Her chosen devotee.

Apart from Kṛitis, he composed Varnams and Swarajatis. His Kṛitis bear the imprint of his mastery over language (*Sahitya*) as well as music (*Sangeetha*). If Sri Thyagaraja's Kṛitis were 'Draksha pakam' and Sri Dikshitar's 'Narikela pakam', Sri Shyama Sastry's were of 'Kadali' (banana) pakam'. He composed in rare ragas with utmost ease. His very first kṛiti was "Jananee Nathajana Palini". This was in Sanskrit. His compositions are in both Sanskrit and Telugu - some in '*chouka kalam*' and some in '*Madhyama kalam*'. About 300 kṛitis are now available, "Tharuna midamma" in Gowlipanthu raga and Chapu Thala is famous. Some of the rare ragas in which he composed Kṛitis were 'Manji' ('Brovaamma'), 'Kalagada' ('Parvathi') and 'Chintamani' ('Devi Brova').

Swarajatis Three of his Swarajatis have earned fame

- 1 'Rave Himagin' - Thodi - Adi
- 2 'Kamakshi' - Bhairavi - Chapu
- 3 'Kamakshi Nee Pada' - Yadukula kambhoji - Chapu

In the above three swarajathis both *Sahitya* and *Sangeetham* are of very high order. In the Bhairavi swarajati, 8 charanams start with *saptaswaras* in ascending (arohana) order, a small example of his brilliance as a composer. His popular 'Thanavarnam' - 'Samini rammanave' is in Anandabhairavi raga, Ata thalam.

The nine most profound kṛitis composed by Sri Shyama Sastry are together known as "Nava Ratna Malika" (Garland of nine gems) but only 7 are extant.

- 1 Sarojadala Netri - Shankarabharanam - Adi
- 2 Devei Meena Netri - Shankarabharanam - Adi
- 3 Manvere Gati - Anandabhairavi - Chapu
- 4 Nannubrovu Lalitha - Lalitha - Misralaghu
- 5 Mayamma - Ahini - Adi
- 6 Devi Nee Pada Sarasa - Kambhoji - Adi
- 7 Meenalochanee Brova - Dhanyasi - Chapu

Swarakshara Kriti: He composed wonderful *Swarakshara Kriti*. A couple of examples are

- 1 Devi Brova - Chintamani - Adi - *Nee Dha sudagadha*
- 2 Devi Ninne - Kambhoji - Adi - *Pa Dha Sarasa* The italicised syllables in sahitya are *Swaraksharas*

Mastery over Thalam: He had unparalleled mastery over 'Thala sastra'. Normally Chapu Thalam has 3+4 akshara kalam. But Sri Sastry experimented successfully with 'Viloma Chapu' i.e. reverse order of 4+3 aksharakalam. In this complex thalam he composed 2 kriti

He also composed Kriti in 'Sthapitha' thalam, which means the same composition can be sung in more than one thalam. For example, his Kriti, 'Sankari sankuru' in Saveri raga was composed in such a way that it can either be sung in Rupaka thalam or Trisragathi Adi thalam. This type of compositions speak highly of Sri Sastry's rare talent in music.

Duel with Bobbili Kesavaiah

Bobbili "Asthana Vidvan" Kesavaiah was a reknown musician of those times and it became a habit for him to go from one royal palace to another in entire South India and challenge anyone there who can defeat him in music performance. So much so he was given a title "Bhooloka Chapa Chutti". On his tour once he went to Thanjavur Royal palace also. The local palace musicians were afraid of taking up the challenge of Kesavayya and beseeched Sri Shyama Sastry to save the prestige of Thanjavur palace. Then Sri Sastry prayed to Goddess Kamakshi and

sang "Devi Brova Samayamide" (incidentally, this Kṛiti is unusual in that it does not have Anupallavi) and understood through intuition that he got the sanction of the Divine Mother to accept the challenge of Kesavayya.

Next day the duel started at the Palace. For quite some time it was difficult to judge who scored over whom. Then Kessavayya sang in a complicated "Simha Nandini Thalam", Sri Shyama Sastry replied to him by singing in a much more complex "Sarabha Nandini Thalam". Then Bobbili Kesavayya could not sing in that Thalam and accepted defeat at the hands of Sri Shyama Sastry.

Duel with Appukutti

Appukutti was a musician of merit at Nagapattinam. Once Sri Shyama Sastry went there and local people arranged a duel between the two at the temple of goddess Neelayathakshi. The terms of the duel were that if Appukutti gets defeated, he will resign from the job of "Nattavanar" and offer his Tambura to Sri Shyama Sastry and likewise if Sri Shyama Sastry is defeated he should renounce the world and become a *sannyasin*. Appukutti got defeated roundly. He left Nagapattinam and joined Mysore Palace as a musician. He told the Maharaja of Mysore about the greatness of Shyama Sastry and the latter sent invitation through Appukutti to Sri Shyama Sastry to come to Mysore Royal Durbar for "Kanakabhishekam". But in his characteristic style, Sri Sastry refused the invitation, saying "I will never seek royal patronage". He also hinted that he is nearing the time of death.

Sri Sastry as Astrologist

Sri Shyama Sastry had a thorough knowledge of Astrology. Once he saw a person walking in the street and predicted that he will live for only 8 more days. In fact that person died on the 8th day.

Thanjavur Palace Astrologist examined the horoscope of a friend of Sri Sastry and predicted that he would die soon. Pained at this prediction he went to Sri Shyama Sastry and showed his horoscope. Sri Sastry told him not to worry as he would live for 10 more years. Accordingly he did live for 10 more years.

In Manojiappa Street, once Sri Sastry was walking along with a friend. The owner of a fire crackers shop made fun of Sri Sastry as "Pujari of Kamakshi Temple". Sri Sastry remarked that probably the fellow's life span on earth is over. So strong was the force behind his words that the owner in fact died within an hour, as his shop caught fire and he was burnt to death along with the stock of fire crackers. When he came to know this incident Sri Sastry felt extremely sorry.

Sri Sastry was tall, fair and had an attractive face and demeanour. He used to wear silk dhoti and a red shawl. He used to wear golden Rudraksha Mala around his neck and diamond studded ear rings. Every one used to venerate his awe inspiring personality. Sri Thyagaraja and Sri Shyama Sastry were close friends.

The last days of Sri Sastry

When Sastry's wife Meenakshi died, he predicted that he himself will pass away six days later. On 6th day February 1827, at the age of 65, sixth day after his wife's demise, he lied down with his head on the lap of his son Subbaraya Sastry and asked him to blow 'Kama Mantra' into his ears when he makes a sign. Accordingly, when he signalled, Subbaraya Sastry uttered the Divine Mantra into his father's ear. Soon after, Sri Shyama Sastry peacefully passed away.

After his passing away, his younger son Panju Sastry took up the job of worship of Bangaru Kamakshi. Subbaraya Sastry, his elder son became a famous musician in his own right.

As Sri Sastry was insisting on very high standards in music, there were not many *sishyas* who were trained by him, so much so only very few of his kritis are available today.

4. KANCHERLA GOPANNA (BHADRACHALA RAMA DASU)

It will not be an exaggeration to say that there is not a single Telugu speaking person who has not heard about Bhadrachala Ramadas and his kritis. He was born around 1620 in "Nelakonda Palle" in

Kareemnagar District of Andhra Pradesh. He was son of Linganna Mantri, of Niyogi Brahmin sect. His parents named him "Gopanna". His family name is "Kancherla". Right from his childhood he was tenaciously devoted to Lord Rama. His kirtans are full of "*Rama Bhakthi Rasa*". He can be called crest jewel among *Rama Bhakthas*. His Vaishnava Guru was Raghunatha Bhatt. But it was the great sufi saint of North India, Kabir, who taught him "Rama Taraka Mantra". Soon thereafter he burst into a Dhanyasi raga Keertana "*Taraka mantramam korina dorikenu*".

His Contemporaries

Siva Narayana Theertha of Tarangams fame, Kshetrappa, a pioneer in "Padams" and Sidhendra Yogi, the founder of Kuchipudi dance were contemporaries of Ramadas.

Gopanna was a profound scholar in Telugu and Sanskrit. A look at the prosody of his Keertans makes it clear that he had mastered the 'Desiya' and 'Geya' techniques of composing lyrics.

Ramadas was married and had a son. When his parents passed away (whom he loved so heartily), he went into depression and gave away all his property in charity. It became difficult to make both the ends meet. His maternal uncles, Akkanna and Madanna were Dewans in the court of Tanisha, the then ruler, Sultan of Golkonda. With their good offices, Gopanna was made Tahsildar of Bhadrachalam. There were *Swayambhu* idols of Rama, Sita and Lakshmana discovered by Pokala Dhammakka, near Bhadrachalam but there was no temple for the idols. When Gopanna saw the idols, he was overwhelmed with pure joy ("*sattwikananda*") and decided then and there to construct a befitting temple for his beloved Lord Ramachandra. He called for a meeting of the citizens of Bhadrachalam and put forward the proposal before them for constructing the temple. Everyone wholeheartedly agreed to make munificent donations and based on their promise he went ahead and constructed a magnificent temple, utilizing the revenue of the State collected by him as Tahsildar, and installed the idols there. But as bad luck would have it, a severe drought ensued, thus impoverishing the citizens who could not fulfill their promise of donating money. This forced Gopanna to go by default in crediting the revenue in time to the royal treasury. The

Golkonda Sultan ordered an enquiry and found that Gopanna was guilty of misappropriation of State revenue and pronounced a punishment of 12 years of rigorous imprisonment for Gopanna in 1665. This fact is recorded in one of his Keertans "Etiki Daya Radu" in "Anandabhairavi" Raga. Even while undergoing physical and mental torture in the prison, he kept up his firm faith in Lord Rama and with an indomitable spirit he composed hundreds of Kirtans in praise of Lord Rama in the prison itself. An excellent example of such Kirtans was "Diname dinamu Sitarama smararene pavanamu" in the raga, Kapi. His compositions were full of praise of the crystalline pure qualities of Sri Rama, even while he blamed sometimes his Lord for his predicament in the jail. Immediately after, he would repent and seek pardon for blaming the Lord for his own omissions and commissions. He was the first Vaggeyakara to compose Kirtans in the raga Ananda Bhairavi and there are now 8 Kirtans of his available in this sweetly meloncholic raga.

He also authored the famous "Dasarathi Satakam", apart from "Dandaka Prabhandam" and "Choomika Prabhandham", and a few more literary works.

At the fag end of his jail term he was overcome by gloom and depression because of the unbearable torture and gulped poison in order to commit suicide. But by the grace of Lord Rama the poison became nectar! Gopanna's beloved Lord Rama along with His younger brother Lakshmana appeared before Tanisha the Sultan and repaid the money Gopanna owed to the treasury, viz. 6 lakh Varahas - all in gold coins which have Rama's figure printed on them (Even today one can see samples of those coins in Bhadrachalam Temple). Tanisha not only signed a receipt himself in acknowledgement of the amount but realised that Gopanna was a great realised soul and a loved devotee of the Lord, and hastened to go to prison and personally release Gopanna. From that day "Kancharla Gopanna" came to be known as "Bhadrachala Ramadas". Not only the Sultan released Ramadas from prison but he gifted him Bhadrachalam as "*jagir*". There is a rock edict to this effect. Since then Ramadas settled down in Bhadrachalam itself and made elaborate arrangement for worship of the Lord in the temple.

Miracles in The Life of Rama Das

Rama Das was frequently arranging "*Santarpana*", i.e. feeding of Brahmins and other poor and needy people. In order to throw the excess (boiling) water after cooking rice, a deep pit was dug. One day accidentally his young son fell in the pit and was killed instantaneously. When he came to know of this tragedy, he did not announce the death of his son lest that would disturb '*Santarpana*' feeding but silently took the dead body of his son on his shoulders and proceeded to the *sanc-tum sanctorum* and piteously wept before his beloved Lord Rama and composed a Kirtana "Kodanda Rama" and lo! the boy got up alive as if a sleeping child wakes up!

Out of his hundreds of compositions, only about 100 Kirtans are available today. His biography was widely sung in the form of *Yakshaganas*, *Harikathas* and theatre dramas throughout Telugu Desa and his name became well known to every Telugu speaking person. While Yadava Das wrote his biography as Harikatha, Singari Das, Narasimha Das and Krishna Das wrote Yakshaganas. Rama Das composed in about 30-40 ragas and in all the 7 Thalās.

Even his passing away was unique. He left for Vaikuntha (abode of Lord Vishnu) with body! Just before leaving the earth, he sang a Kirtan "Tharali podamu chala dayayunchandi ika yee janmaku ramu, madilo nunchandi" and took leave of his co-devotees, friends, relatives and other citizens of Bhadrachalam.

5. SRI ANNAMACHARYULU

Sri Annamacharya lived from 1408 to 1502 AD. He was born in Tallapaka village in Kadapa District of Andhra Pradesh. He belonged to Nandavareeka Telugu Brahmin sect and Bharadwajasa Gothra. Father was Narayana Suri and mother Akkamamba. He was born as a boon of Lord Sri Venkateswara of Tirumala to fulfill the Lord's wish. He was born on Vaisakha poornima day, which incidentally is also the birth day of Gauthama the Buddha. Even in childhood he could compose Kirtans in praise of Lord Venkateswara in his own unique fashion.

At the tender age of six, he was disgusted with the menial jobs constantly demanded of him by his parents and sisters-in-law and left for

Tirumala. After making prostrations to the village Goddess 'Gangamma', he started climbing the seven hills. Near 'Mokalla Parvatham', he got terribly tired and felt hungry and went to sleep. Then Sri Mahalakshmi, consort of the Lord appeared in his dream, fed him with food and ordained him to climb the rest of the hills without wearing foot wear. The young Annamayya woke up and overwhelmed by the Divine Mother's compassion, composed extempore 100 poems in praise of Sri Alamelu Mangamma. He has narrated the episode in his Kirtana "Ippuditu Kalaganti", and several other Kirtans engraved on copper plates and kept securely in the Tirumala Temple. Since then he started composing thousands of kirtans in praise of Lord Venkateswara and His divine Consort, Alamelu Mangamma. After some time, his parents came to know of his whereabouts and brought him back to home. With the permission of the Guru of Annamayya, his parents performed his marriage with two wives - Thirumalamma and Akkamma. He visited several holy places. He dedicated as many as 32,000 compositions to the lotus feet of the Lord of Tirumala. His progeny got these Kirtans engraved on copper plates and deposited in the "Sankeertana Bhandagaram" (treasure trove of sacred music) for safe custody. As annamayya was a pioneer in composing 'Padams', he got the title "Padakavitha Pithamaha".

Although Annammayya was a saivait Advaitin by birth, Sri Adi Sathagopa Yateendra, a Vaishnava saint adopted him to Visistadvaita order, i.e. Annamayya became Vaishnavite. He composed Kirtans with Bhakti, Sringara as well as Vairagaya as main planks. His son, Peda Tirumalacharya and grandsons China Thirumalayya and Chinna Thiru Vengadanatha also followed in his foot steps and composed Kirtans. His younger grand son translated his Sanskrit work "Sankeerthana Lakshanam" into Telugu.

Annamayya's compositions are full of feeling of devotion, Bhakti and Singara rasas. Hence he came to be known as "Pada Kavitha Margadarsi", "Sankeertanacharya" and "Dravidagama Sarvabhauma". His grand son wrote a biography of Annamayya in which he mentioned that one of his grandsire's compositions was Ramayana in 'Dvipada' prosody, but it is not available now.

Around 1450 Salva Narasinga Rayalu, ruler of Tanguturu sought Annamayya's blessings for winning the kingdoms of neighbouring areas. He did defeat his enemies and established an empire with Penugonda as capital. He invited Sri Annamayya to his royal palace and showered his gratitude through several honours. Out of his ego he demanded Annamayya to compose a Kirtana in his praise. But Annamayya stoutly refused, saying, his kirtans can only be in praise of the Lord of Tirumala and never in praise of a mere mortal, however high position he may occupy. Annoyed at his audacity, the king punished him by putting iron fetters around his feet and jailed him. Then Annamayya composed and sang the Kirtan "Sankela viduvela, jampedu vela..... vidipincha gati gaka..... mari ledu theragu". Lo! his fetters broke spontaneously! This episode is mentioned in his biography written by his grandson.

Miracles: Annamayya used to offer mangoes in the season to the Lord Venkateswara. These mangoes used to be plucked from a tree in the village "Marulanka". One day Annamayya tasted a few fruits from the basket (before offering to the Lord) and found them all to be sour. Then he prayed with all devotion to turn the fruits into sweet ones and lo! immediately they did turn into sweet ones! A musician who heard this miracle approached Annamayya for monetary help for his wedding. Then Annamayya blessed him and asked him to approach the King and when he approached the King, he was helped munificently.

Annamayya's devotion to the Lord is of "Madhura Bhakti" type. In this method the devotee feels himself as the beloved and establishes a romantic relationship with the Lord. He wrote a few metaphysical Kirtans in praise of the Divine Mother. Annamayya has composed Kirtans to suit different 'sevas' of the Lord at different times in a day as well as annual *utsawams* such as Brahmotsavam, etc. He is truly the patriarch of "Sankeertana Padhati".

It is interesting to note that another great pioneer of Carnatic music, Sri Purandara Das was not only Annamayya's contemporary but they both met at Tirumala temple and exchanged notes on various aspects of music. Annamayya passed away in 1502 AD at the ripe old age of 95.

M. MUSICAL INSTRUMENTS

1. TAMBURA

This is most primary music instrument which sets the Pitch-*sruti*. Without the aid of this instrument no music concert - be it Carnatic or Hindusthani style - can be conducted. This is a string (*tata*) instrument. It is required in Harkatha concerts also. In order to tune this instrument properly, one should have a subtle ear and sound knowledge of swaras. In Vaikuntha, the seat of Lord Vishnu, two sages Narada and Tumbura, who are great musicians, are always in attendance of the Lord. Presumably 'Tambura' is derived from Tumbura who always keeps this instrument in his hands.

Tambura looks akin to Veena, but does not have stepped strings ('Metlu'). This being a drone instrument, is played on open strings. The strings are plucked by a plectrum or finger nail, thus producing sound by setting vibration. Nor does this have a pumpkin.

Two Major Types of Tambura:

- 1 South Indian (Carnatic music) Tambura
- 2 North Indian (Hindusthani music) Tambura

Carnatic Tambura is essentially made of jack tree wood. Base ('Peeta') and bolts, however, are made of either sandal wood or 'black' wood.

Hindusthani Tambura is also called 'Miraj' Tambura because Miraj in Maharashtra is a major production centre of Tamburas. The pot is made of dried pumpkin.

Important parts:

There are four important parts in Tambura (1) Pot (2) 'Dandi' (3) 'Peeta' (Bridge) and (4) Bolts (see figure on the next page)

Pot and 'Dandi' are brought together by a piece of ivory. There are 4 bolts at the end of 'Dandi'.

Strings: Tambura has 4 strings - three are made of steel wire and one made of brass wire. Their names

1. Panchamam - Mandrasthayi Panchamam - Pa
2. Sarani - Shadjam - Sa
3. Anusarani - Shadjam - Sa
4. Mandram - Mandrasthayi Shadjam - Sa

The ends of these 4 strings should be tied behind the bridge and the other ends should be tied around the bolts via the bridge.

Depending on the *sruti* required by a particular person, the thickness ie 'Gauge' of the strings vary. This aspect should be decided by an experienced and learned music teacher.

There are two ways of Tuning Tambura:

1. Panchama sruti - In this, the first string is Mandra Panchamam, followed by the 2 nd & 3rd (central strings) Madhya Shadjam and the 4th as Mandra Shadajam i.e. Pa Sa Sa Sa
2. Madhyama sruti- In this Mandra Panchamam is replaced by Mandra Madhyamam, i.e. Pa is replaced by Ma.

Method of Tuning: Pluck the 1st string with middle finger and the rest three strings with index finger.

Jeevali: After inserting a cotton thread in between the bridge and strings with left hand, the same string should be plucked by right hand so that the emanating sound is changed.

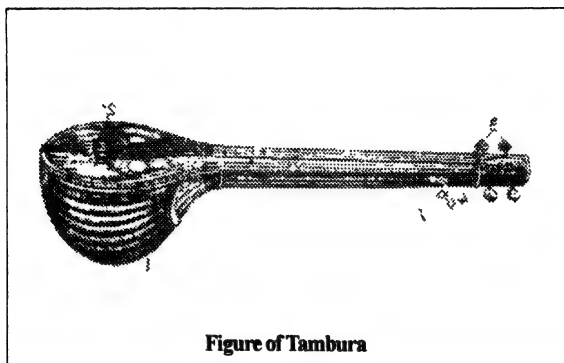


Figure of Tambura

Types of Tambura: (1) Tanjavur Tambura, (2) Miraj Tambura (3) Ek Tara Thambura (4) Sapta Tantri Tambura (5) Ashta Tantri Tambura (6) Electronic Tambura (Automatic Tambura). The first two types have been explained already. The other 4 Tamburas are explained below:

3. **Ektara Tambura:** This has only one string. This is tuned as Madhya Shadjam. Now a days only *Sadhus* (roaming recluses) use this to sing philosophical themes (Tattvas)
4. **Sapta Tantri Tambura:** This has 7 strings, said to have been used by Shatkala Govinda Marar of Kerala.
5. **Ashta Tantri Tambura:** This has 8 strings, 4 below the usual 4 strings. When the upper strings are plucked the lower ones also simultaneously vibrate to produce sound.
6. **Electronic Tambura:** This works with electronic PCBs and require power (electricity or batteries).

2. VEENA

Veena is an ancient sacred musical instrument, which is said to be close to human vocal chord. This is said to be the monarch among all musical instruments. Goddess Saraswathy, the Mother Goddess of all fine arts holds veena in her arms. The Celestial singer Saint Narada is always depicted with Veena (his veena is named "Mahati") in his hands.

South Indian Veenas are the loftiest among various types of Veenas extant in different parts of our country. This is essentially made of jack tree wood. Jack wood is seasoned for a few years before used for making Veenas. Now a days they are made of 'block' wood also. The veena is manufactured in different sizes. The sound emanating from Veena is more and more profound as its size increases.

There are three chief parts in a veena: (see figure on the next page)

(1) Pot(Bowl): This part is made of jack or block wood. The inside portion of the pot is scooped out in order to make it hollow. The pot's diameter is approximately one foot, depending on the size of Veena.

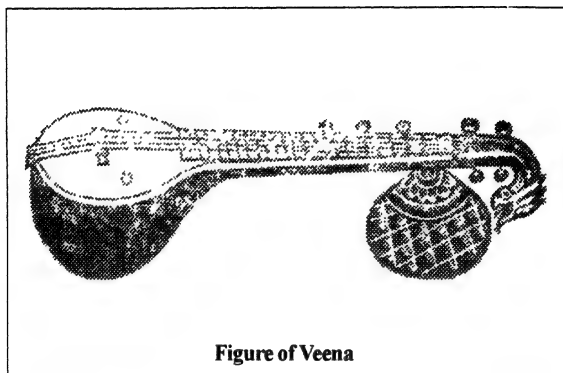


Figure of Veena

The end portions of the strings, bronze price, side bridge, beads for adjusting *sruti*, thala strings etc may be seen in the figure.

(2) '**Dandi**': This is also made of the same wood with which the pot is made. The 'metlu' (frets) are arranged on the 'Dandi'. On either side of this longish piece called 'Dandi', black coloured wax is applied (similar to plastering brick walls with cement). 'Metlu' are normally made of brass or bronze. There are thus 24 'metlu' corresponding to 12 swarasthanas in two *sthayis*. A total of 7 bolts are fixed. The three 'thala' strings, pot and 'Dandi' are pieced together by an ivory block.

3. '**Yali**': This is the name of an animal. The animal's head in a reversed pose, is at the end of the 'Dandi' (see figure). Down below the 'Dandi' (towards its end portion) a dried pumpkin is arranged which helps in magnifying the sound. While playing Veena this pumpkin is supported on the left lap of the artiste. This is fixed with screws and can be easily removed by unscrewing whenever necessary. At the end of Dandi there are 2 bolts on each side (i.e. 4 in all for playing the strings) and 3 bolts for 'thala' strings, i.e. a total of seven bolts.

The names of the strings:

1. Sarani - Sa - Steel string
2. Mandra Panchamam - Pa - Steel string

3. Mandra Shadjam - Sa - Brass string
4. Anumandram - Pa - Brass String

The gauge of strings depends on sruti.

Thala Strings:

1. 'Prakka 'Sarani' - Sa - Steel String
2. 'Prakka' Panchamam - Pa - Steel string
3. 'Hetcha' saram - Sa - Steel string

Method of Playing Veena Right index finger and middle finger are used to pluck one string after another Left index finger and middle finger are used for pressing 'Metlu' The strings are plucked on the bridge either by finger nail or a plectrum.

There are several types of playing Veena. 'Gotu Meetu', 'Velu Meetu', 'Kattiri Meetu', 'Thodu Meetu', 'Thala Meetu', 'Adda Meetu', 'Dodda Meetu', 'Koota Meetu', 'Vidi Meetu', 'Prakka Meetu', etc., which can only be learnt in a practical way from a Veena Vidwan.

Types of Veena:

- (1) 'Eka Raga Mela' Veena: In this type, only one particular raga can be played. For playing different ragas, modifications were made in the Veena. This type is no longer in vogue
- (2) 'Sarva Raga Mela' Veena: This is the presently available type which enables to play any raga. This was invented by Ramamatya.
- (3) 'Madhya Mela' Veena: This is similar to Sarva Raga Mela Veena
- (4) 'Achyuta Rajendra Mela' Veena: Ramamatya, when he was the *asthana vidwan* in the palace of Achutha Rajendra, invented this with royal patronage.
5. 'Chala' Veena: Invented by Bharatha.
6. 'Dhruva' Veena: Also invented by Bharatha.

There was a tradition of playing Veena in standing posture, in Vijayanaganam and Bobbili royal palaces. Because of Celestial connection through the sage Narada, this musical instrument occupies the top place among all musical instruments.

3. VIOLIN (Fiddle)

Violin is one of the most important string instruments. This is of Western origin But now it has a prime place in Carnatic music concerts, both as a solo instrument as well as an accompanying instrument for vocal concerts. As a solo instrument it is equally amenable for exhibiting the artiste's virtuosity in Carnatic, Hindusthani and Western Classical music. One cannot imagine Carnatic vocal concert without Violin accompaniment, these days.

PARTS OF VIOLIN

(See figure on the next page)

1. A - Scroll - The bend which contains bolts
2. BB- Pegs - The box of bolts
3. C- Neck
4. D- Finger board
5. E- Bridge
6. FF-Sound producing holes (F-holes)
7. G- Button
8. H- Button
9. I- Nut
10. J-4 Strings
11. KK-Sound producing board
12. LL- Ribs
13. Hind portion - Back.

Parts of Bow:

1. Stick
2. Nut
3. Screw
4. Hair
5. Head

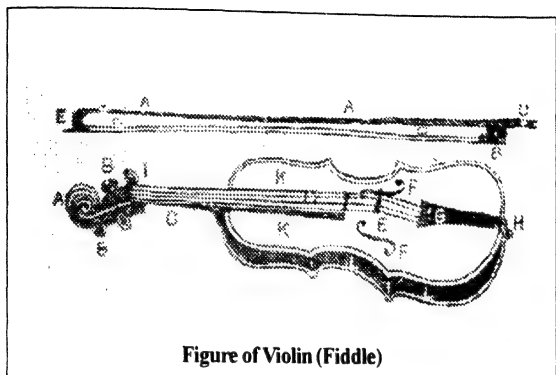


Figure of Violin (Fiddle)

The rear board, neck, sides and bridge are made of Secamour wood while the front board, base bar and sound posts are made of Pine wood. The tail, nuts and bolts are made of Ebony. Strings are made of either steel or sheep's nerves. Bow, which is played on the violin, is made of horse tail hair. Rosin, a chemical is used to make the hair stiff.

Sizes of Violin:

There are violins of three standard sizes :

1. Full size 2. 3/4 Size 3. 1/2 Size.

There are also 7/8 size violins.

Strings: There are four strings: 1. Mandra Shadjam (Sa), 2 Mandra Panchamam (Pa) 3Madhya Shadjam or Sarani (Sa) 4 Madhya Panchamam (Pa). The first string is made of silk or nerve or steel wire and packed with brocade (*Jaltar*). The second and third strings are made of nerve or steel wire and packed with brocade. The last i.e. 4th string is a steel wire.

For reducing the Pitch (sruthi), thick wires are used and for creating sruthi, thinner wires are used.

Two Types of Sruthis:

1. Panchama Sruti: Sruti is done so as to get Mandra Shadjam, Mandra Panchamam, Shadjam, Panchamam.

2. **Madhyama Sruti:** **Mandra Panchamam, Panchamam and Sudha Madhyamam** are used for sruthi. Strings are pressed with left hand finger, the bow is moved forward and backward with right hand in order to produce sound.

Saptatantri Violin: A few vidwans like late Mysore T. Chowdaiah used violin with 7 instead of 4 strings.

4. MRIDANGAM

Now we move on to percussion instruments. Among them, "Mridangam" is the premier instrument and a must to be accompanied in Carnatic vocal/Violin solo/Veena solo, etc., concerts. The word "Mridagam" is derived from the root "Mrit" meaning mud in Sanskrit. In olden days perhaps this instrument was made of mud (similar perhaps to today's Ghatam) According to mythology, the Mridangam was first used by Lord Ganesh.

Now a days Mridangam is made of animal skin. It is not easy to master this instrument. In music concerts Mridanga Vidwans show their mastery over this 'laya' instrument during "Thaniavarthanam".

Making of Mridangam: This is made from jack wood or "Egisa" wood or sandal wood or palm wood or *zyzyphus* wood. But jackwood is most suitable. The inner portion is hollow. The length is 18" or 20" or 22". The shape is something like joining together two flower pots. The centre is

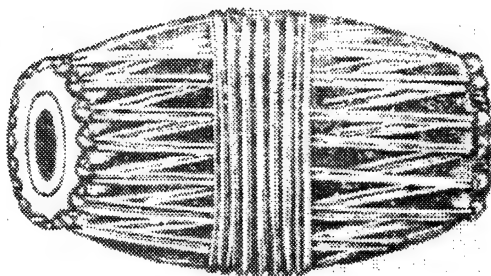


Figure of Mridangam

thicker and sides taper out. On either side, the holes are closed with lids made of skin and pressed by skin ropes. Compared to right lid the left lid's diameter is longer by 1/2". The lids are normally made of goat skin

Right lid : This is made of 3 layers. The first layer of skin is not visible. The second skin layer is known as "Pata Charmam". Over this, at the centre black material called "Karam" is applied. On the third skin layer called "Reppa Charmam" is applied. Upper layer is made of calf leather while lower out of goat skin (leather).

Sound emanating by beating 'Reppa Charmam' is called "meetu". Karani's centre produces "Natu" and "Pata Charmam" gives sound called "Satu"

Left lid: This has two layers. Inner layer is made of goat leather which the inner layer is made of calf leather. In between the two layers, a paste made of wheat *rava* is applied. This is removed soon after playing Mrudangam is over. This paste is known as "Bonamu".

Karani: In olden days 'Karani' consisted of manganese powder, cooked soft rice and vinegar. This is a very important lumb of Mridangam because melody depends on this.

MRIDANGAM'S TWO TYPES:

1. **Low pitch (Sruthi) Mridangam:** This is used for accompanying male vocalists
2. **High pitch (Sruthi) Mridangam:** This is for accompanying female vocalists.

Tools for tuning: A hammer, a *pidi* made of stone - 2" long 1/2" diameter. For increasing the pitch, *pidi* is kept on right lid and hammered on all sides.

Students of Mridangam first of all learn uttering *jatis* vocally before practising playing of Mridangam.

CHAPTER - IV

A. TECHNICAL TERMINOLOGY

1 **Vadi Swaram:** This is the most pivotal *swara*. Both in *ragalapna* as well as *swarakalpna* this *swara* occurs repeatedly. This is the monarch of *swaras* occurring in a raga.

2 **Samvadi Swaram:** This *swara* is next in importance to vadi swaram - like a minister to the monarch. In any raga if there are eight or twelve *srutis* in between two *swaras*, they are known mutually as *samvadi swaras*.

Ex **Samvadis in Sudha swaras:** Sa-Ma, Sa - Pa, Sudha Rishabam - Shudha Dhaivatam, Sudha Gaandharam - Sudha Nishadam.

Samvadis in Vikrutha swaras: Sadhaarana Gaandharam, Kaisiki Nishaadham, Antara Gaandharam - Kaakali Nishaadham, Chatusruthi Rishabham - Prathi Madhyamam.

3 **Vivadi Swaram:** If there is one *sruthi* in between two *swaras*, they are natural enemies and so known as *vivadi swaras*.

Ex **Vivadis in Sudha Swaras:** Sudha Rishabham, Sudha Gaandharam, Sudha Dhaivatam, Shudha Nishaadham.

Vivadis in Vikrutha Swaras: Saadhaarana Gaandharam or Shatsruthi Rishabham - Anthara Gaandharam, Kaisiki Nishaadham or Shatsruthi Dhaivatam - Kaakali Nishaadham.

4 **Anuvadi swaram:** Those *swaras* which do not belong to any of the above three types are compared to servants.

5 **Muktayi:** Muktaayi means three repetitions. In *swarakalpna* which is an important limb of Mandoharma (creative/innovative) music, Mukthayi is one of its contents. This essentially related to laya (rhythm). Just as '*jatis*' are played on Mridangam, *muktayi swaras* are sung by vocalists. For example *jatis* of 5 aksharas are Tha Dhi Gi Na Tha. Corresponding *muktayi swaras* in music repeated thrice are Ga Ri Sa Ni Ga Ri Sa Ni Dha - Corresponding *Muktayi swaras* in music repeated thrice are Ga Ri Sa Ni Dha - Ga Ri Sa Ni Dha - Ga Ri Sa Ni Dha - This is called 15 akshara *muktayi*.

B. PANCHADASA GAMAKAS

'GAMAKAM': In Indian classical music, 'Gamakam' has utmost importance. This is the back bone of a raga.

What is a Gamakam? Any one swara apart from its natural and original sruthi, if it has modulated or shaken in order to acquire the quality of its nearest (neighbours) then such a swara becomes a "Gamakam".

Musicologists emphatically compared music devoid of Gamaka as a moonless night, waterless river, flower sans fragrance or a beautiful lass without jewellery (ornaments).

Bharata in his 'Natya Sastra' and Parsva Deva in his 'Sangeetha Samaya Saram' defined 'Gamakam'. Sage Narada mentioned 19 gamakams in his treatise 'Sangeetha Makarandam'.

Saranga Deva in his 'Sangeetha Ratnakaram' has defined Pancha Desa i.e. 15 gamakams, as follows :

1. **Kampitham:** Means quiver, but technical meaning of a 'Kampitha' gamaka is a swara uttered with a quiver in an aksharakalam acquiring the shade ('Chaya') of another swara Ex: Ga - Gandharam in 'Sri' raga.

2. **Leenam:** A swara quivered for 2 akshara kalam in such a way as to give a glimpse of its neighbour swara - as if one swara slowly merges ('Leenam') in the next swara.

3. **Andolitham:** A swara quivered for 4 askshra kalam and brings out the quality of the next ascending swara is called Andolitha gamakam

Ex: Ri Dha Dha. Sa Ri Sa Pa Pa. Sa Ri Sa Ma Ma

4. **Plavitam:** A swara quivered for 12 akshara kalam in order to give the appearance of the neighbouring swara. Thus Leenam, Andolitham and Plavitham are variants of Kampitha gamakam.

5 (a) **Sphuritham:** In arohana, janta swaras such as Sa Sa Ri Ri etc, beating the second swara is sphuritham. Ex: By beating the second Sa in the pair 'Sa Sa', it should be heard as if 'Sa Ni Sa'.

(b) **Pratyaghatham:** In avarohana second swara in a pair is beaten so as to give an impression of the next swara.

Ex: Sa Sa becomes Sa Ri Sa.

6. **Thirupam:** Pressing down a swara is Thirupam

7. **Athatham:** Literally means beating This is of two types

a. Ravva: While descending from a swara rapidly reaching the next lower swara is called 'Ravva'

b. Khandimpu: While descending from a swara, reaching the second (not the next) lower swara is Khandimpu'

Ex Ma Ri (Ga is omitted)

8. **Vali:** If any swara is quivered retrogressively and creating images of 2 or 3 swaras is known as 'Vali'

9. **Ullasitham:** This is also called 'Jaru' i.e. slipping It is of two types

a) 'Ekku Jaru': Slipping from a lower swara to the next higher (ascending) swara.

b) 'Digu Jaru': Opposite of 'Ekku Jaru' i.e. while descending, slipping from one swara to a lower swara

10. **Humpitham:** If from a swara to 4th, 5th, 7th swaras of nadam (pitch) is either increased or decreased such a process is called Humpitham In fact, in Sanskrit, 'Humpitam' or 'Gumbhitham' means expansion.

11. **Kurulam:** This is of two types

a) "Odiginpu": At a particular swarasthanam its higher or second swara's image is created This is possible only on Veena.

b) "Orayika": While descending from one swara to another, the upper notes predominate their image and one feels as if the upper and lower notes are rubbing (orayika in Telugu) with each other

12. **Tribhinnam:** This is feasible only in Veena. This involves pressing the strings 1, 2 and 3 with the left fingers and playing the frets with right fingers simultaneously, is called 'Tribhinnam'

13. **Mudritham:** This is feasible only for a Vocalist By closing the mouth and simultaneously singing with quivering swaras is called Mudritham.

14. Namitham: By reducing pitch (nadam) and singing swaras with subtle sound as also making the swaras quiver is Namitham.

15. Misritham: Any combination of 2 or 3 gamakas described above is called 'Misritham'.

Most of the above types of gamakas can be noticed in the famous Ata thala Bhairavi raga Varnam "Viriboni". Barring a few, most of the types of gamakas apply equally for vocal as well as instrumental music

C. MANODHARMA SANGEETHAM

In Indian Classical music there is a great importance attached to "Manodharma sangeetham" which means scope for the artiste to show his/her creativity and capacity to innovate, within the parameters of the raga. Of course there is also "Kalpita Sangeetham" i.e. music composed by Vaggeyakars and musicians sing exactly in the manner of the composition and without any scope to deviate from the original.

"Manodharma Sangeetham" has a pivotal, predominant place in music concerts which offers ample scope for exhibiting the musician's mastery over music, spontaneously and extempore. It signifies maturity of a musician. In order to exhibit his/her profound and deep knowledge in a scholarly way, the artiste makes use of *jeeva swaras*, *nyasa swaras* and attractive raga nuances. In olden days great musicians, it appears, were elaborating a raga or produce innovative *swarakalpana* for hours and even days together. Some musicians who specialised in a particular raga were given the title of the raga's name. For instance.

1. 'Thodi' Seetharamaiah (sang Thodi raga for 8 days)
2. 'Athana' Appaiah
3. 'Shankarabharanam' Narsaiah
4. 'Narayanagowla' Kuppayar (Veena Kuppayar)
5. 'Begada' Subrahmanya Iyer (Patnam Iyer)
6. 'Thodi' Sundara Rao

Chief Parts of 'Manodharma Sangeetham'

There are 5 important parts in 'Manodharma sangeetham'. They are:

1. Ragalapana
2. Thanam
3. Pallavi
4. Neraval (Neravu)
5. Swarakalpana

We will now explain each of these parts.

1. Ragalapana: A particular raga, usually a 'rakti' raga is chosen for elaborate delineation bringing out its innate beauty and nuances. No rhythm (thalam) is involved. Nor is there any limit. This is the most enjoyed part in a concert where the audience gauge the mastery of the artiste. Ragalapana, in turn, has 4 parts: i)'Akshiptika', ii)'Ragavardhini' iii)'Sthayi' iv)'Makarini'.

i) Akshiptika means introduction. This is also called 'Ayitham'. Usually a ragalapana starts in the Madhyasthayi Shadjam (Sa), descend to Mandrasthayi Shadjam (Sa), then increase the pitch to Tharasthayi Shadjam (Sa) through attractive '*Sancharas*' and end with Madhya Sthayi Shadjam (from where the alapana started). In reality, this is a brief delineation of a raga in order to introduce its or nuances or personality ('*swaraoopa*').

ii) **Ragavardhini:** This is the phase of development of the raga. This is the most important part of alapana and exhibit the expansiveness of the personality of the raga. The expansion takes place in 4 divisions. Each expansion has a beginning and end ('Muktayi' or 'Vidari'). Ragavardhini is also called 'Karanam'.

'Prathama (i.e. the first) Ragavardhini'. This starts with Madhyama sthayi Shadjam and mostly traverse in Mandra sthayi swaras and end up again with Madhyama sthayi Shadjam. This involves using gamakams relevant to the raga, special *Sancharas* and rakti prayogas (i.e attractive innovations). Generally this part is sung in *Vilamba Kalam*. It includes a few Madhyamakala *sancharas* in between.

'**Dwiteeya (the second) Ragavardhini:** This is in Madhyama sthayi *sancharams*. Even if a few *sancharas* in other sthayis are sung, ending will always be with Madhyama sthayi swaras. It is in this phase the ability of the musician to conceive and create innovations comes out.

Thrutiya(The Third) Ragavardhini': This phase is essentially done with highest pitch (*Thara sthayi*) *sancharas*. The second Ragavardhini's raga sancharas are repeated. This starts with Madhyama Sthayi Panchamam and proceeds to Thara Sthayi Shadjam.

'Chaturtha (the Fourth) Ragavardhini': This contains sancharas similar to 2nd and 3rd Ragavardhini and a swift 'Moorchana Prasthara' which contains most of the 15 types of '*gamakas*'

iii) **Sthayi Sancharas**: The returning to the swara in which raga was delineated with a particular pitch (sthayi) is known as 'sthayi sanchara' This is of two types: 1) Arohana sthayi 2) Avarohana sthayi.

Arohana Sthayi Sancharam: Starting with Madhya sthayi Shadjam, traversing in 'Mandra sthayi' and returning to 'Madhyama sthayi' Shadjam. The other way is to make Rishabham as Sthayi swara and without touching other swaras, traversing in Mandra sthayi, then reach Madhya sthayi Gaandharam, this procedure is repeated with other swaras viz. Ma, Pa, Dha, Ni. A good example of this type of sanchara is a swarajati 'Kamakshi' (particularly 'charanams' starting swaras) in the raga 'Bhairavi'.

Avarohana Sthayi Sancharam: The procedure is same as in Arohana sthayi sancharam, except that swaras will be in descending order.

'Makarini': The concluding part of ragalapana is known as 'Makarini' or 'Vartini'. An attractive '*jeeva swara*' pertaining to a particular raga is chosen for 'sthayi': that sthayi is briefly exhibited; end in any swara; repeat the alapana and conclude with the swara of the starting sthayi. In the 4th repetition traverse from 'Mandra' to 'Thara' sthayi and finally end alapana with 'Madhyama' Shadjam'. This is the opinion of Bharatha Muni and was endorsed by Venkata Makhi.

'Tayam': Singing with one swara as 'Sthayi' and emphasise the 'graha' swaras of a raga as 'Vadi' and 'Samvadi' is called 'Tayam'. Taking each swara and make it a graha swara in Arohana and Avarohana, showing glimpses of any raga swaras and concluding with Adhara Shadjam while showing the beauty of the chief raga is called 'Tayalapana'.

2. Thanam: This starts soon after 'ragalapana'. This is also called "Madhyamakalam". This 'Thanam' in 'Vilamba' kalam, soon after ragalapana fills the hearts of the connoisseurs of music with great delight. In this process although 'Vilamba' Kalam is predominant, in between

'Madhya' and 'Dhrutha' Kalams are also permissible. 'Dhrutha' kala Thanam is also called 'Ghanam'. Even though there are no 'Avarthas' in Thanam, it gives a feeling of *laya* (rhythm). The alapana in 'Thanam' consists of phrases 'Thanam', 'Thanam', 'Tha', 'Anantha'. Thanamas are essentially of two types

i) **'Shudha' Thanams:** Making alapana bringining out the personality of a single Melakarta raga and its 'Upanga' ragas is called Shudha Thanams

ii) **'Kuta' Thanam:** Thanam pertaining to Bhashanga ragas, i.e. singing by using 'anya swaras'

Some musicologists divided 'Thanam' into eight types: a. Manava b. Aswa c. Gaja d. Markata e. Mayoora f. Kukkuta, g. Mandooka and h. Chakra thanams. Another school of thought divided into 5 types: a. Chakra b. Vakra c. Misra d. Gambheera and e. Vidyuth thanams

There is also a practice of singing thanam in raga malika (a garland of ragas)

3. 'Pallavi': Pallavi is an acronym of Pa. La. Vi

'Pa' represents Padam = Words.

'La' represents Laya = Kaalam, and

'Vi' represents Vinayam = expanding with lower and higher pitches

'Pallavi' is the most important part of 'Manodhrma' Sangeetham. This part provides scope for a musician to exhibit his scholarship and capacity to be creative/innovative.

"Pallavi" is completely bound by thala. Great musicians such as Seshash and Gopalayya became famous by singing Pallavi and they got the title 'Pallavi'. Pallavi is sung after completing ragalapana and thanam. Pallavi has two parts: i) Pradhamangam ii) Dwiteeyangam. The central point where these two parts merge is called 'Padagarbham' or 'Aroodi'. Sahitya part of Pallavi is usually dedicated to a Deity. These two parts may be in equal pitch or harmonic. If a Pallavi is sung briefly, it is called 'Chinna Pallavi' and if it is sung for a long time it is known as 'Pedda Pallavi'. Some are 'janta' (twin) Pallavies, which means two Pallavies are combined into a single one. Sometimes the names of the raga and thala are also mentioned in its *sahitya* and it is called 'Sahityakshara Pallavi'.

Yet another type of Pallavi are 'Anuloma', 'Pratiloma' Pallavies - these are sung in the same thala but Pallavi is sung in Dwiteeya/Thritheeya kalams. If various thalams are used while singing the same Pallavi, it becomes 'Thalamalika Pallavi'. If ragas and thalas are both changed it becomes '*raga thala malika pallavi*'.

Some musicologists have divided Pallavi into 14 divisions, as follows:

- (1) Swarasthana Pallavi
- (2) Yati Pallavi
- (3) Vichitra Pallavi
- (4) Hasya Pallavi
- (5) Bhakti Pallavi
- (6) Sringara Pallavi
- (7) Ethipodupu Pallavi
- (8) Solkattu Pallavi
- (9) Ragamudra Pallavi
- (10) Ragamalika Pallavi
- (11) Janta Pallavi
- (12) Shatkala Pallavi
- (13) Madhyamakala Pallavi
- (14) Chowka Pallavi

More about Pallavi: As we have already noted, 'Pallavi' is an acronym derived from *padam*, *laya* and *vinyasam*. It is said the famous Vaggeyakara Sri Patnam Subrahmanya Iyer composed a pallavi in Simhanandana Thala (with 128 aksharakalam) and sang in a concert attended by great musicians of the time and earned tremendous applause. It appears the practice of singing pallavi is 200 years old. But a systematic development of Pallavi singing was developed by Pachimiriamam Adi Appaiah of 18th century. Right from the day kritis were composed, the practise of 'Neraval' and 'Swarakalpana' also started. From this it is surmised that 'Ragalapana' is the most ancient practice. Pallavi is usually sung in Madhyama kalam but in between it can also be sung in Dhruva kalam. Also musicians of old era thought it is improper to sing in 'ativilamba' (chowka) or 'atidhruva' kalam. The lyric part (sahitya) can be in any

language, even 'Manipravala' i.e. combination of two or more languages. Traditionally, the *sahitya* is in praise of a Deity but in modern times it contains other mundane matters, including '*sringara*'.

4. '*Neraval*': This is singing parts of *sahitya* in either Pallavi or any other Kriti in innovative ways (*sangatis*) and is called 'Neraval' or *sahitya prastharam*. A good example : '*paluku palukulaku the*' (oozing honey from each word) in Kharaharapriya raga kriti 'Rama nee samana mevaru' by Thyagaraja. Through '*sahitya prasthara*', the musician can give the feeling to audience as though nectar or honey is really oozing out.

5. '*Swarakalpana*': This is the last item under 'Manodharma sangeetham'. This involves innovative display of swara patterns (but within the parameters of the raga and thala of the Kriti). This is to be chosen at an appropriate part of *sahitya*.

One should note the following principles during the phase of *swarakalpana*:

- 1) First set of *kalpana swaras* should be sung in 1/4 *avartam*, thereafter 1/2, 1, 2, 4 and 8 *avartams* without deviating the *thalam* and *raga swaroopam*,
- 2) Singing *swaras* first in first (Prathama) *kalam*, then in Dwiteeya *kalam* and thereafter in Thriteeya *kalam*;
- 3) *Swaras* should be combined creatively in all the three *sthayis*.
- 4) '*Nyasa*' *swara* should be below the first *swara* of the *pallavi*;
- 5) Concluding *Muktayi swaras* should be *Nyasa swaras* ;
- 6) *Swarakalpana* should be made with '*gatibhedam*'.

Ex:- In '*samagraha*' *swarakalpana* at the point of phrases "*Bala kanakamaya*" in the Athana raga kriti of Thyagaraja will be pleasing.

In '*Ateetha graham*', *swarakalpana* at "*Thambura chekoni*" is most appropriate in Thodi raga Kriti "*Koluvamaregada*".

Similarly in '*Anagatha graham*', *swarakalpana* at "*kannathalli shubha vadane*" will be delightful while singing the Bhairavi kriti '*Lalitha Sri Pravruddhe*'.

D. RAGA LAKSHANAS

1. BHAIRAVI

Bhairavi is a *janya* raga from the parent Natabhairavi - 20th Melakarta.

Arohana: Sa,Ri,Ga,Pa,Dha,Ni,Sa

Avarohana: Sa,Ni,Dha,Pa,Ma,Ga,Ri,Sa

Swarasthanams: Shadjam, Chatusruthi Rishabham, Saadhaarana Gaandharam, Sudha Madhyamam, Panchamam, Sudha Dhaivatham, Kaisiki Nishaadham. However, Chatusruthi Dhaivatam occurs in Arohana which is an 'annyaswara' Thus, Bhairavi is a 'Bhashanga Ragam'. All are *jeeva* swaras which embellish the raga for the delight of listeners. This is one of those rare *janyaragas* in which all the seven swaras occur both in arohana and avarohana. This is one of the lofty ragas. *Sarva swara gamaka vareeka rakti* raga. Janta swara, Datu swara, combinations add to the ornamentation of this beautiful raga. Bhakti and shantha rasas are suited to this raga. An ancient raga. Rishabham and the 'anya' swara Chatusruthi Dhaivatham are 'nyasa' swaras special to this raga. The 'prayoga' - 'pa dha ni dha nee' when sung in *chowka kalam* is very attractive and both the Dhaivatams occurring here one is the 'anya' swara Chatusruthi Dhaivatam. It is very rare that an 'anya' swara occurs as 'nyasa' swara in a Bhashanga raga. In Bhairavi both swakeeya' (ie native) and anya (ie immigrant) swaras are given equal importance. According to the division of ragas made by Matanga Muni, this is a 'Sudha raga'. This is the subtlest raga after Thodi. This promises ample scope for 'ragalapana'. This raga is widespread in the country and finds a mention in Sangeetha Ratnakaram.

A few attractive swara combinations:

RiMaGaRi DhaaPaaMaGaRiSaa SaaRiNeeDha NiSaRee ReeGaMa
PaDhaaPaa PaaDhaMa Paa Nee DhaaDhaaPaa PaaDhaNeeDha
DhaNeeSaa SaaRiNiDhaPaa MaGaRiSa ReeGaa GaGaMa PaDhaa
PaaDhaMa PaaDhaa NeeNeeNeeDhaaPaa DhaNeeSaa
MaPaDhaNeeSaa SaaNiNiDhaPaa Dhaa NeeSaa NeeReeSaa

NiSaRiGaRiGaSaaRee GaPaaMaaGaaRee SaaRiNi PaaPaa PaMaPaa
 SaNiSaaPa PaMaPaa DhaNeeDhaPa PaMaGaaRee Saa PaaDhaMa
 Paa DhaNeeDha Saa GaRiSaNeeDha DhaaNeeSaa RiSaNiSaa.||

Some famous compositions:

1	Geetham	Sree Ramachandra	Dhruva	
2	Swarajati	Kamakshee	Chapu	Shyama Sastry
3	Varnam	Vinboni	Ata	Pachumiriam Adi Appayya
4	Krti	Koluvai	Adi	Thyagaraja
5	"	Chetulara	"	"
6	"	Sree Raghuvara	"	"
7	"	Upacharamu	"	"
8	"	Rakshabettare	"	"
9	"	Thanayuni brova	"	"
10	"	Upacharamulanu	Rupakam	"
11	"	Chintayamam	"	Dikshitar
12	"	Bala Gopalam	Adi	"
13	"	Lalithe	"	Thyagaraja
14	Tharangam	Jayajaya	Rupakam	Narayana Thirtha
15	Padam	Mundan	Chapu	Kshetrayya

2. FARAZU

This is Mayamalava Gowla (15th Melakartha) 'janya' raga.

Arohana Sa Ga Ma Pa Dha Ni Sa

Avarohan Sa Ni Dha Pa Ma Ga Ri Sa

Swara Sthanas: Shadjam, Sudha Rishabham, Antara Gaandharam, Sudha Madhyamam, Panchamam, Sudha Dhaivatham, Kaakali Nishaadham This is a *shadava sampoorna* raga, Varjya raga because Ri is omitted in Arohana. Bhashanga raga, Shadja graham, Desiya raga, rakti raga Ga is amsaswara as well as jeeve swara and nyasa swara. In this raga sancharas below Mandra 'Ni' and beyond Thara 'Ga' do not appear Predominantly used for Bhakti rasa.

Brief Alapana:

Saa SaNiDhaaMaPaa MaGaMaDhaa MaGaMaDhaa Ma MaaGaRiSaa
GaMaDhaNi ŚaaRiŚa NiDhaPaaMaGa MaDhaa DhaNeeŚaa
DhaNiŚaaRiŚaaRi ŚaNiDhaNee MaDha NiŚaa DhaNiŚaaGa
GaMaDhaNiŚaaRi ŚaNiDhaPaa MaDhaNiŚaa ŚaaMaGaMaaGaRiŚaa
ŚaNiDhaPaa MaGaMaDhaa MaGaReeSaa SaNiDhaNeeSaa

A few famous Compositions:

1. Kriti	Sri Sukra Bhagawantham	Ata	Dikshitar
2. Kriti	Chintaye Mahalinga Murthim	Adi	Dikshitar
3. Kriti	Triloka Matha	Chapu	Dikshitar
4. Kriti	Eswara Nanu Rakshimpa	Chapu	Krishnaswamy Iyer
5. Padam	Vaddante Vintiva	Rupakam	"
6. Thillana	Udana Thom Thom	Adi	Kuppuswamy Iyer
7. Thillana	Thanomthanana	Adi	Ramnad Srinivasa Iyengar

3. HUSSEINI

This is a *janya* raga from 22nd Melakarta Kharaharapriya.

Arohana: 'Sa Ri Ga Ma Pa Ni Dha Ni Śa

Avarohana: Śa Ni Dha Pa Ma Ga Ri Saa

Swarasthanams: Sadjam, Chatusruti Rishabham, Saadhaarana Gaandharam, Sudha Madhyamam, Pachamam, Chatusruti, Dhaivatham, Kaisiki Nishaadham.

This is a Bhashanga, Vakra, Sompooma raga. Sudha Dhaivatham is 'Anyas' swara. Shadjagraham, rakti ragam, Desiya ragam. The pivotal jeeva swara is Madhyamam which provides unique beauty to this raga which is further enhanced by the use of the anyaswara. Bhakti rasa is well nourished by this raga.

Some Raga Ranjaka Prayogas:

ReeRiGaRiGaSaaRee ReeGaMa RiGaSaa RiGaMaPaa
PaaNiDhaa MaMaGaRi ReeGaSaa ReeGaMaReeGaSaRee
RiGaMaPaMaGaRiGaSaa SaSa Paa NiDhaaMaPaaNiDhaNiSaa
PaaNiDhaPaPaMaGaRiGaSaa RiGaMaPa
NiDhaaPaaDhaPaaDhaMaPaa PaaPaMaGaRiGaSaa
SaaRiSaNiDhaPaa PaaDhaPaMaPaa SaNiRiSaNiDhaPaa
PaNiDhaNiSaRi GaMaRiGa Saa SaNiSaaPaa PaMaGaRiGaSaa.\\

Some well known compositions :

- | | | | |
|----------|----------------------|---------|------------------------------|
| 1. Kriti | Raghuveera | Rupakam | Sri Thyagaraja |
| 2. Kriti | Rama Ninne | Adi | Sri Thyagaraja |
| 3. Kriti | Sarvaloka | Adi | Sri Thyagaraja |
| 4. Kriti | Rama Rama | Rupakam | Sri Thyagaraja |
| 5. Kriti | Sri Kalahasteesa | Jhampa | Dikshitar |
| 6. Kriti | Sri Raghukulaniidhim | Adi | Ramanad
Srinivasa Iyengar |
| 7. Padam | Aligithe | Chapu | Kshetrayya |

4. ARABHI

Arabhi is a *janya* raga belonging to the family of 29th Melakarta, Dheera Shankarabharanam. This is a 'Upanagaraga'.

Arohana: Sa Ri Ma Pa Dha Sa

Avarohana: Sa Ni Dha Pa Ma Ga Ri Sa

In arohana Ga and Ni are absent, hence a varjya raga. There are 5 swaras in arohana and all the 7 in avarohana and hence it is an 'Oudawa sampurna raga'.

Swarasthanas: Shadjam, Chausruti Rishabham, Antara Gaandharam, Shudha Madhyamam, Panchamam, Chatusruthi Dhaivatham, Kaakali

Nishaadham. Arabhi is one of 5 'Ghana' ragas in which Sri Thyagayya composed 'Ghana Raga Pacharathna' Keertans. This raga is mentioned as one with Shudha graham. In this raga Gaandharam has little importance and even if used, it cannot be used as long syllable (Gaa). Ri, Ma and Dha are ragachaya swaras. When you sing in slow tempo one can glimpse the shades of 'Deva Gandhari' raga. This is an auspicious raga. Ancient raga. Ri and Pa are 'nyasa' swaras. Ri and Dha are 'Kampitha' swaras. 'Ma Ga Ri Sa Ree' is a ranjaka prayoga. Ri, Pa and Dha are graha swaras. Tristhayi raga. *Sarva swara gamaka vareeka rakti* raga. 'Janta' swaras enhance the innate beauty of the raga.

Some raga ranjaka prayogas:

DhaaPaa PaaMaGaRee ReeMaa SaRi MaGaRiSaNiDhaa DhaDha
 SaSaRi RiMaPaDhaaPa MaPaDhaPaaDha PaMaMaaGaRee
 RiMaPaDhaPaMaMaaGaRee RiMaMaPaa DhaSaDhaaPa
 MaPaDhaRiSaDhaaNiDhaa DhaSaRiMa RiSaNi DhaDhaRee
 SaNiDha SaReeRi, SaaRiSa NiDha SaRi RiMaaGa Ree MaaGa
 RiSaRee SaRiPaPaMaMaaGa RiSaRee MaGaRiMaPaa; MaGaRee
 RiMaPaaDhaPa MaMaaGa RiSa RiSaNiDhaa DhaRiRee,
 SaNiDhaSaDhaaPaa MaaGaRiSaReeRiMaPaDha MaPaDhaPaaDha
 PaMaGa Ri RiMaa GaReeSa DhaRiSaRee, RiDhaPaDhaa
 DhaRiSaRee RiSaNiDhaaPaRiMaPaDhaa DhaPaMaGaRee
 RiMaaGaRee RiGaRee SaNiDhaPaa MaPaDhaRi Saa.

Some famous compositions:

1. Geetham	ReReSriRama	Tripata	-
2. Varnam	Sarasijamukhi	Adi	Pallavi Doraiswamy Iyer
3. (Pancharatna) Kriti	Sadhinchene	"	Sri Thyagaraja
4. Kriti	Ambaninnu	"	"
5. "	Namorulanu	"	"

6	"	Chalakallaladu	"	"
7	"	Chutamurare	Rupakam	"
8	"	Nadhasudharasmbilanu	"	"
9	"	O'Rajeevaksha	Chapu	"
10	"	Sri Saraswathi	Rupakam	Dikshitar

5. BAHUDHARI

This raga is 28th Melakarta Hari Kambhoji janyam

Arohana Sa Ga Ma Pa Dha Ni [♮]Saa

Avarohana [♮]Sa Ni Dha Ni Pa Ma Ga Saa (Sa Ni Pa Ma Ga Saa)

This is an upanga raga and varjya raga Ri is absent in Avarohana

Swarasthanas: Shadjam Antara Gaandharam, Sudha Madhyamam, Chatusruthi Dhaivatham, Kaisiki Nishaadham This raga attained its present status as a concert raga because of Sri Thyagaraja's compositions in this raga - ex - Brovabharama in Adi Thalam All are jeeva swaras and barring Ni, all are 'grahanyasa' swaras

Brief ragalapana:

PaDhaaNee[♮]Saa PaaMaGaSaa NiSaMaaGaaSaa DhaDhaaNee[♮]Saa

Ni[♮]Sa[♮]Gaa[♮]Sa GaMaPaMa[♮]GaaPaMa[♮]Gaa[♮]SaaNi[♮]Saa

NiPaaDhaNi[♮]SaaGaa[♮]Sa DhaNi[♮]Saa Ni[♮]Sa[♮]Gaa GaMaPa[♮]

GaMaPaDhaNiPaaMaaGaa GaMaPa DhaNi[♮]Saa

Paa PaMaNiPaPaMaMaGaGaa MaPaDhaNi[♮]Saa[♮]Gaa[♮]Saa

[♮]SaNi[♮]Sa[♮]Gaa[♮]Sa [♮]SaGaMaGa [♮]Sa[♮]Gaa[♮]Saa [♮]SaaNee PaDhaNi[♮]Sa

[♮]SaNiPaaGaMaNiPa GaMaNiPaMaGaSaa SaaGaa NiSaa

SaNiPaaDhaaNi[♮]Saa SaNi[♮]SaGaaSa ||

6. KHARAHARAPRIYA

Kharaharapriya is 22nd Melakarta raga Originally known as 'Harapriya' was later modified by Govindachari as "Kharaharapriya" to

obey the 'Katapayadi' formula to identify the Melakartha ragas in the Table of 72 Malakarthis. This is a Raganga Raga.

Arohana: Sa Ri Ga Ma Pa Dha Ni Śa

Avarohana: Śa Ni Dha Pa Ma Ga Ri Sa ||

Swarasthanams: Shadjam, Chatusruthi Rishabham, Saadhaarana Gaandharam, Shudha Madhyamam, Panchamam, Chatusruthi Dhaivatam, Kaisiki Nishaadham.

This is sampoorana *sarva swara gamaka vareeka rakti raga* Ri Ga Dha Ni or 'ragachaya' swaras. All the swaras are jeeva swaras. Highly popular and widely sung raga. Its family has several 'janya' ragas. Very suitable for creativity i.e. Manodharma sangeetham. Can be sung in all the 3 sthayies. In Hindustani music this raga is called 'Kapi'.

Vadiswaras: Sa, Pa, Ma

Samvadi swaras: Sa-Pa, Ri-Dha, Ga-Ni, Ma-Pa

Some Raga ranjaka prayogas:

RiGaMaa RiGaaMa GaRiSaRee ReeSaa GaRiRiSa NiDhaNi SaaRee
SaNiDha NiSaRiSaRiGaaRi RiGaMaaPaa GaaRiSaNi RiGaMaaPaa
PaaNiDha PaMaMaa ReeGaPaGaaRee RiGaMaPa DhaNeeDhaPaa
RiGaMaPa DhaNeeDha PaMaGaa NeeDhaaPaa DhaaNiDhaPaa
PaaDhaPaMaa MaaPaMaaGaa GaRiSa Ree RiGaMaPaDhaNee
DhaNeeSaa PaDhaNiSa RiGaaReeSaa ŚaGaReeSaNiSa NiSa
RiGaaRiSa ReeGaa GaRiRee RiGaa GaMaPaMaGaaRi GaRi ReeMa
GaRiSa ReeGaMa GaRiSa DhaNiSaRiGaRiRiSaNiDhaNee
NiDhaDhaPa MaGaPaMa MaGaaRi RiGaMaaPaMaMa GaaGaRiSa
GaRiRiSaNiDhaNeeSaa ||

Some popular compositions:

- | | | | | |
|----|--------|------------------------|---------|----------------|
| 1. | Krithi | Rama nee samana mevaru | Rupakam | Sri Thyagaraja |
| 2. | Krithi | Chakkani Rajamargamu | Adi | |

3	Krithu	Prakala Nilabadi	Chapu	"
4	Krithu	Kori sevimpa	Adi	"
5	Krithu	Vidamu sevave	Adi	"
6	Krithu	Chitraratnamava	Chapu	"
7	Krithu	Sankalpamettido	Chapu	Patnam Subhramanva Iver

7. PURVI KALYANI

This is a *janya* raga belonging to the family of 53rd Melakarta 'Gamanasrama'

Arohana Sa Ri Ga Ma Pa Dha Pa \dot{S} a

Avarohana \dot{S} a Ni Dha Pa Ma Ga Ri Sa ||

There are 6 and 7 swaras respectively in Arohana and Avarohana and therefore it is a shadava sampurna raga Vakra also as Pa occurs after Dha in Arohana This is a 'Gamaka Vaareeka Rakhi' raga

Swasthanams: Shadjam, Shudha Rishbham, Antara Gaandharam, Prathi Madhyamam, Panchamam Chatusrithi Dhaivatham, Kaakali Nishaadham This is a upanga raga The most important raga among Prathi Madhyama ragas Highly preferred for ragalapana and swarakalpana.

Samvadis: Sa-Pa, Ga-Dha, Ga-Ni, Ma-Ni "Jeeva"/Ragchayaswaras Ri, Ma, Dha, Ni

A few ragaranjaka prayogas:

PaaPaMa Gaa PaMaGaRiSaa SaaRiDha SaaRiGaaGaa RiGaRiSaNiDhaa
GaReeGaRiSaNiDhaa DhaaSaaPaDhaaPaSaa SaaRiGaa GaMaMaRiGaa
PaMaGaRiSaa SaaRiDha SaaRiGaaRiGaMaDhaPaPaMaGaRee
PaMaGaReeSaa SaRiSaaRiGaa MaaRiGaa NeeDhaaMaaGaaRee
PaMaGaRiSaa GaMaMaRiGaaMaaPaa PaDhaaPa \dot{S} aa
 \dot{S} aaNiDhaPaMaGaReeGaMaDha \dot{S} aaNiDhaa \dot{S} aaRi \dot{S} aaRi PaNiDhaa
Dha \dot{S} aaRiGaRiSaNiDhaa DhaSaPaDhaaPa \dot{S} aa \dot{S} aaRiGaa GaRiSaNiDhaa

SaaRiGaaReeGaMaDhaMaGaRiSaNiDha SaaRiGaa RiGaRiSaNiDha
 PaMaGaRi RiRiGaGaMaMa DhaDhaRiRi GaRiMaGaaReeSaa
 SaaNi DhaPaMa PaDhaaPa PaMaGaRi GaMaMaRiGaa
 RiGaMaaDhaPaMaaGaRi RiGaMaaGa PaaMaReeSaa
 SaaRiDhaPaDhaaPa Saa ||

Some famous compositions:

1	Varnam	Ninukoni	Ata	Sonti Venkatasubbayya
2	Krithi	Paripoornakama	Rupakam	Sri Thyagaraja
3	Krithi	Paralokasadhaname	Adi	Sri Thyagaraja
4	Krithi	Meenakshi mudamdehi	Adi	Dikshitar
5	Kirthi	Ninunagamani	Misra Eka	Shyama Sastry
6	Krithi	Parama Pavana Rama	Adi	Ramnada Srinivasa Iyengar
7	Krithi	Maruvaneekku thaguna	Adi	Pallavi Seshiah
8	Keerthana	O Rama nee nama	Adi	Ramadasu
9	Javali	Neematalemavenura	Misra Laghu	Pattabhi Ramayya

8. DHANYASI

Dhanyasi is a *janya* raga from 8th Melakarta i.e. Hanumathodi (popularly called Thodi). This is an upanga raga.

Arohana Sa Ga Ma Pa Ni Sa

Avarohana Sa Ni Dha Pa Ma Ga Ri Sa ||

Swarasthanas: Shadjam Shudha Rishabham. Saadhaarana Gaandharam, Shudha Dhaivatham. Kaisiki Nishaadham. In arohana Rishabham, Kaisiki Nishaadham are absent (varya swaras). Oudava sampooma ragam. Predominantly useful for bhakthi and shanthi rasas.

Vadiswaras: Sa-Pa, Sa-Ma, Ga-Ni, Ma-Ni, Pa-Sa. Grahanyasa swaras Sa Ga, Ma, Pa, Ni

Tristhayi raga 'Sarva swara gamaka vareeka rakthi' raga One of the important ragas derived from Thodi Has ample scope for Manodharma Sangeetham

Brief alapana:

PaMaGaRiSaa SaNiSaa GaaMaaPaa GaMaPaaMaGaa GaMaPaNiPa
 PaNiSaRiSaNee ReeSaaDhaaPaa NiSaDhaaPaaMaaPaa Nee
 RiPaDhaaPaa SaaNiSaa Paa Ma Paa GaMaPaNi PaNiSaRiSa Nee
 Saa PaMaGaReeSa NiSaRiSaaRiNiSaDhaaPaa PaNiSaaRiSa NiDhaa
 Pa GaMaPaNi PaNiSaGaa PaMaGaRiSaa SaaNiDhaPaMa GaMaPa
 RiSaDhaaPaPaMaGaa MaGaPaMa DhaaPaMaGaReeSaa SaRiSaaRi
 NiSa PaNeeSaa ||

Some famous compositions:

1	Krithi Shamasundaranga	Rupakam	Sri Thyagaraja
2	Krithi Sangeetha jnanamu	Adi	Sri Thyagaraja
3	Krithi Nee chithamu	Chapu	Sri Thyagaraja
4	Krithi Meenalochana	Chapu	Sri Thyagaraja

9. KHAMAS

Khamas is a 'Janya' raga from 28th Melakarta. Hari Kambhoji

Arohana Sa Ma Ga Ma Pa Dha Ni Saa

Avarohana Saa Ni Dha Pa Ma Ga Ri Sa

Swarasthanams: Shadjam, Chatusruthi Rishabham, Antara Gaandharam, Shudha Madhyamam, Panchamam, Chatusruthi Dhaivatham, Kaisiki Nishaadham

Kaakali Nishaadham is anya swara Bhashanga raga, varjya raga (Ri is omitted in Arohana) Specially suited for *sringara rasa* This is a Melakarta as far as Hindusthani music is concerned ('that') Some musicians opine that this might have been originally an 'Upanga raga' Sa and Pa are vadi swaras It is well known throughout the country Sa,

Ma. Pa. Ga. Ni. Dha. Ri are 'Jeeva' swaras Mandrasthayi sancharas are not feasible This is a *vakra shadawa sampoorna raga*

Brief alapana: MaaMaGaGaa MaPaa MaaGaaMaNiDhaaNiPa Ni DhaPa MaaGaaRi MaGaGaRiSaa SaSaMaGaMaPaaNiDhaNi Pa Dhaa NeeSaa NeeDhaa GaaMaaMaGaaMaPaa NiDhaDhaPaMaGaMaa GaaMaaPaa MaPaaDhaa PaDhaNiDhaNeeGaMaPaDhaNiSaa DhaNeeSaaGaaRiMaGaSaa DhaaNeeSaaRee NiSaa DhaNiSa GaMaPaDhaNiSaa DhaNeeSaaGaaRi MaGaSaaDhaaNeeSaaRee NiSaa DhaNiSaa GaaRi MaGaRiSaa SaaNiRiSaNiDhaPaa MaGaMaa DhaPaMaGa MaGaaRiSaa MaMaGaRiSaa NiDhaNi PaDhaNiSaa ||

Some Popular Compostions:

1	Swarajati	Sambasivavanave	Adi	Chinna Krishna Dasu
2	Krithi	Sujanajeevana	Rupakam	Sri Thivagaraja
3	Krithi	Seethapathe	Adi	Sri Thivagaraja
4	Krithi	Sarasamukhi	Adi	Swathi Thurunal
5	Krithi	Brochevarevarura	Adi	Mysore Vasudevachar
6	Krithi	Edurugavachhi	Adi	Pallavi Seshavva
7	Krithi	Paramatmuni	Rupakam	Veena Kuppavva
8	Javali	Kommaro	Adi	Ramnad Srinivasa Ivengar
9	Javali	Marulukonnadira	Adi	Ramnad Srinivasa Ivengar
10	Javali	Apudu Manasu	Rupakam	Patnam Subrahmanya Iyer

10. KURANJI

This is a *janya* raga of 29th Melakarta - Dheera Shankarabharanam

Arohana Sa Ni Sa Ri Ga Ma Pa Dha

Avarohan Dha Pa Ma Ga Ri Sa Ni Sa ||

Swarasthanams: Shadjam. Chatusruthi Rishabham. Antara Gaandharam. Shudha Madhyamam. Panchamam. Chatusruthi Dhaivatham. Kaakali Nishaadham

This is a peculiar raga in which arohana ends with Dha instead of Sa and therefore known as 'Dhaivathantya' raga. Upanga raga. There is no sanchara below Mandra Ni nor above Madhya Dhaivatham. This raga should be sung in Madhyama sruthi, Sa Pa are vadi swaras. Samvadis: Sa-Pa. Sa-Ma. Ri-Dha. Ni-Ga. Ri-Pa. Ga-Dha. All are jeeva swaras and grahamyasa swaras. This raga is often noticed in folk music. There is little scope for Manodharma Sangeetham.

Some famous compositions

- 1 Krithi Sri Venugopala Trisra Rupakam Dikshitar
- 2 Javali Sri a Deekshapurulanu

11. SAAMA

As Kuranji so also Saama is a 'janva' raga from Dheera Shankarabharanam.

Arohana Sa Ri Ma Pa Dha [•]Saa

Avrohana [•]Sa Dha Pa Ma Ga Ri Sa |)

Swarasthanams: Shadjam. Chatusruthi Rishabham. Antara Gaandharam. Sudha Madhyamam. Panchamam. Chatusruthi Dhaivatham.

This is oudava shadava Upanga raga. Varjya raga - Ga Ni are absent in arohana while Ni is absent in avrohana. Rakti raga. Sarvaswara gamaka vateeka raga.

Samvadis: Sa-Ma. Sa-Pa. Ri-Pa. Ri-Dha. Ma-Sa. Pa-Sa. Jeeva swaras. Sa. Ri. Ma. Ga. Pa. Dha. Well suited for Bhakti and Shanta rasas.

Some raga ranjaka prayogas:

Dhaa Sa Ri MaGaGa Ri Ree SaReeDhaSaa

MaGaRiSaRi GaaReeReeDhaaSaaDhaSaRiMaa

PaDha[•]SaDhaaPaaMaa MaGaGaReeSaReeGaRee

DhaSaaSaa DhaSaRiMaa MaGaGaRiRee RiMa

PaDhaaPaDha[˙]Ri[˙]ŚaDhaaPaa DhaaSa[˙]Ri[˙]MaPaDha[˙] ŚaaDha[˙]Sa[˙]Ree
 Śa[˙]Ri[˙]Pa[˙]Ma[˙]Ma[˙]Ga[˙]Ga[˙]Ri[˙]Ree Śaa Dhaa Śaa Ri ŚaDhaa Paa Dha[˙]Sa[˙] Ri
 Pa[˙]Pa[˙]Ma[˙]Ga[˙]Ga[˙]Ri[˙]Śa[˙] Ri[˙]Gaa[˙]Ri[˙] Ree Ree Dha Śaa Dha Pa Maa Paa Dha
 Śaa Dha Pa Maa PaMaMaGaGaRiRee RiDhaSaa //

Some famous compositions:

- | | | | |
|--------------|-------------------|-----|----------------------|
| 1. Krithi | Annapurne | Adi | Dikshitar |
| 2. Krithi | Haribhajana | Adi | Sri Thyagaraja |
| 3. Krithi | Shantamuleka | Adi | Sri Thyagaraja |
| 4. Keerthana | Manasa sancharare | Adi | Sadasiva Brahamendra |

E. TYPAL COMPOSITIONS

1. ASHTAPADI

Apart from main types of compositions such as Geetham, Varnam, Kirtana and Kriti, there are five other types which have special characteristics and appeal very much to music lovers. In this category the first one is 'Ashtapadi', literally meaning a composition having eight Charanams. These were originally composed by the poet Jayadeva of 12th century. He composed an epic (Kavyam) known as "Gita govindham" in Sanskrit, depicting "Madhura Bhakti" of the devotee Radha's romance with Lord Krishna. Lyrics and music of these Astapadis are of very high calibre. The epic is divided into 12 parts called *sargas*. Each "Ashtapadi" has two parts: (1) Pallavi (2) Charanams. Some of them have Anupallavi also. At the start and the end of each "Ashtapadi" a Sanskrit sloka occurs. In between the slokas some times prose occurs which enables the reader to follow the story. The signature of the compositions is the author's name i.e., 'Jayadeva'. Some Vaggeyakaras who followed in the foot steps of Jayadeva are Venkatamakhi (Thayagarajashtapadi), Sri Chandrasekhsendra Saraswathi (Sivastapadi), Sri Rama Kavi (Ramashtapadi). As Jayadeva did not mention notation, singers feel free to sing Ashtapadis in what ever raga they wish.

2. THILLANA

This type of composition had its origin in folk composition called "Thirithillana". These are sung in a fast tempo which gives a kick to the listener. A Thillana also has Pallavi, Anupallavi and Charanam and sung in Madhyama Kalam. Sahityam is mingled with jatis and swaras. Thillana is a compulsory item in classical dance performance while Sahitya part facilitates "Abhinaya" (Postures), Jatis provide scope for fast steps of the dancer. Usually they are romantic (full of *sringara rasa*).

The following Vaggeyakaras composed Thillanas : Sri Swati Thirunal, Mysore Sadasiva Rao, Pallavi Sheshaiah, Patnam Subrahmanya Iyer, Ramnad Srinivasa Iyengar, Lalgudi Jayaraman and Mangalampalli Bala Muralikrishna, etc.

Some prominent Thillana compositions:

1. Udari nadeem	Kapi	Rupakam	Pallavi Sheshaiah
2. Thanam thanana	Farazu	Deshadi	Ramnad Srinivasa Iyengar
3. Nadir Dhidheem	Kadanakutoohalam	Adi	—
4. Udhana	Athana	Adi	Ponnayaya Pillay
5. Dheentana	Bilahari	Adi	Ariyakkudi Ramanuja Iyengar

3. THARANGAM

Tharangams were introduced as a type of music compositions by Sri Narayana Theertha of 16th century A.D. These compositions are part of a musical ballad "Sri Krishna Leela Tharangini". Sri Narayana Theertha who was born with a divine purpose saw the "Leelas" of the child Krishna in his intuitive mind and recorded his visions in these lively Tharangams. These compositions depict the romantic episodes between gopika maidens of Vraja country and their beloved Lord Krishna. He divided this ballad into 12 divisions called 'Sargas'. Tharangams have Pallavi, Anupallavi and Chamams and are written in Sanskrit. Those who have mastery over music and literary talents alone can comprehend the Tharangams and do justice while singing them. He used his name as

signature (Mudra). There are occasions when he has included 'jatis' in sahitya. At the start of each Tharangam, a *sloka* and some prose is written. He has also included 'Churnikas', conversations, 'Daruvus', 'Dwipadas' and 'Chatushpadas'. Tharangams are sung in dance performances, music concerts and 'Bhajana kalashepams'. Tharangam start with the *lilas* of child Krishna and end with his wedding with Sri Rukmini.

4. JAAVALI

Jaavali is a sringara composition similar to Padamas. This is of modern origin. Sahitya here suit the romantic mood between the hero (nayaka) and heroine (Nayika). The Jaavali also like kriti has Pallavi, Anupallavi and one or more charanams. The language is mostly colloquial in nature. In some jaavals, the content is pure pornography.

A few famous Jaavals and their composers are detailed below:

1.	Marulukonnadira	Khamas	Adi	Ramnad Srinivasa Iyengar
2.	Apudu Manasu	Khamas	Rupakam	Patnam Subrahmanya Iyer
3.	Yemandune	Mukhari	Adi	Patnam Subrahmanya Iyer
4.	Kommaro	Khamas	Adi	Ramnad Srinivasa Iyengar
5.	Nirupamana	Behag	Rupakam	Ramnad Srinivasa Iyengar
6.	Veganeevu	Surati	Rupakam	Ramnad Srinivasa Iyengar
7.	Adineepai	Yamuna- kalyani	Adi	Dharmapuri
8.	Yelaradayene	Bhairavi	Adi	Dharmapuri

5. PADAM

Padams predominantly nurture 'Madhura Bhakti'. Padam also has Pallavi, Anupallavi and Charanams. These are highly scholastic compositions. Padams are always sung in slow tempo-Vilamba Kalam. They do not

have tough *sancharas* or many *sangathis*. *Ragabhava* comes to fore. The hidden meaning preaches Vedantha (metaphysics) but the surface meaning is romance between the hero and heroine. A few Padams have double meaning. All the Charanams are in the same swara (Dhatu) style.

The doyen among composers of Padams was Kshetrappa who composed five Padams dedicated to Vijaya Raghava Nayak, the then ruler of Thanjavur. It appears Kshetrappa composed as many as 2000 Padams.

Prominent among the composers of Padams, apart from Kshetrappa are: Parimala Ranga, Ghanam Seenayya, Sarangapani, Kasturi Ranga, Pedda Dasari, Shobanadri, Kavi Matru Bhutaiah, Govinda Samayya, Ghanam Krishna Iyer, Kavikunjara Bharathi, Swathi Thirunal, etc.

Some famous Padams:

1.	Aligithe	Hussaini	Chapu
2.	Manchidinam	Ananda Bhairavi	Tripura
3.	Yemandunamma	Kedaragowla	Tripura
4.	Ereeti	Gowlipantu	Adi
5.	Challanayenu	Shankarabharanam	Adi
6.	Yevvade	Shankarabharanam	Adi
7.	Ye reetibonkeve	Gowlipantu	Chapu
8.	Indendu	Surati	Tripura
9.	Magavadani	Darbaru	Adi

6. DHARUVU

'Dharuvu' is a type of composition especially meant for musical dramas and ballads. While some *dharuvus* have a single Charanam, others have 2 or 3 Charanams.

'Dharuvus' have several varieties: 1) Tillana Dharuvu 2) Patra Pavesa Dharuvu 3) Samvada Dharuvu 4) Swagatha Dharuvu

- 5) Jikkina Dharuvu 6) Varnana Dharuvu 7) Kolata Dharuvu and 8) Oradi Dharuvu.

These varieties are explained below:

1. **"Thillana Dharuvu":** This type of Dharuvu contains swara sahitya as well as jatis. This has, as usual Pallavi, Anupallavi and Charanams and the Lyric is in praise of a Deity.
2. **"Pravesa Dharuvu":** In musical theatricals, this Dharuvu is sung as Sutradhara enters the scene. Here Pallavi and Charanams are composed in the same 'Dhatu' (style). Ex: "Ennaga manasuku ranee" - Nilambari, Adi-composed by Sri Thyagaraja in 'Prahlada Bhakti Vijayam'.
3. **"Samvada Dharuvu":** This is a special type of composition involving conversations, arguments. Ex: "Yemani nera nammukondamu Krishna! yendukinta vadu" - Sourashtra - Chapu - from "Nowkacharithram" of Sri Thyagaraja.
4. **"Swagatha Dhavaru":** This involves soliloquy. Ex: "Sri Ganapathini sevimpa", raga - Sourashtra, Adi thalam from "Prahlada Bhakti Vijayam" of Sri Thyagaraja.
5. **"Jakkina Dharuvu":** This is a special type of composition composed by ancient Vaggeyakaras. In this type, Pallavi and Anupallavi are full of jatis while Charanam has sahitya. Its tempo varies in peculiar ways, sometimes in Madhyama Kalam and Dhruta Kalam.
6. **"Varnana Dharuvu":** In this the lyric draws a picture of a man or a woman or a garden, etc..
7. **"Kolata Dharuvu":** This is used for the folk art called 'Kolattam' in which teenage girls dance with coloured sticks in hand.
8. **"Oradi Dharuvu":** This is a Tamil composition having Pallavi, Anupallavi and longish Charanams meant for describing large cities etc.

Sahitya in a Dharuvu: In a Dharuvu, the sahitya (Lyric) pertains either to *sringara* or in praise of a king. 'Dharuvu' was first mentioned by Bharata in his Natya Sastra. The word 'Dharuvu' has *Dhruva* as its root. As already noted this is used in musical/dance dramas. Music is in Madhyama Kalam. This is a beautiful composition emphasising worldly pleasure. Ragas are chosen to suit the occasion. The composition is *sans*